KING LEAR: EDITED BY HORACE HOWARD FURNESS

William Shakespeare, Horace Howard Furness

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A NEW VARIORUM EDITION

OF

SHAKESPEARE

EDITED BY
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HONORARY MEMBER OF THE 'DEUTSCHE SHAKESPEARE-GESELLSCHAFT' OF WEIMAR

KING LEAR

[*TENTH EDITION*]

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TO

'THE NEW SHAKSPERE SOCIETY'

THIS VOLUME

IS

RESPECTFULLY DEDICATED

BY

THE EDITOR

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PREFACE

SINCE these volumes, containing separate plays, are independent of each other, it seems necessary that a statement of the plan on which they are edited should accompany each issue. This statement, however, in the present instance shall be as concise as possible; it is to be presumed that those who are interested in this edition are, by this time, tolerably familiar with its scope.

The attempt is here made to present, on the same page with the text, all the various readings of the different editions of *King Lear*, from the earliest Quarto to the latest critical edition of the play, together with all the notes and comments thereon which the Editor has thought worthy of preservation, not only for the purpose of elucidating the text, but at times as illustrations of the history of Shakespearian criticism.

In the APPENDIX will be found essays on THE TEXT, THE DATE OF COMPOSITION, THE SOURCE OF THE PLOT, DURATION OF THE ACTION, INSANITY, ACTORS, COSTUME, TATE'S VERSION, selections from ENGLISH and GERMAN CRITICISMS, a list of THE EDITIONS COLLATED, with the abbreviations used to denote them, the BIBLIOGRAPHY of the Play, and an INDEX.

We have two sources for the text of *Lear*, the Quartos and the Folios, both from independent manuscripts. Although we may not have in the Folio the very text, 'absolute in its numbers,' as Shakespeare 'conceived it,' yet with all its defects it is much better than that of the Quarto, which is evidently one of those 'stolne and surreptitious' copies denounced by Heminge and Condell. Wherefore, in this edition the text of the FIRST FOLIO has been virtually fol-

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lowed, but without, it is to be trusted, an absolute surrender to that 'modern Manicheeism, the worship of the Printer's devil.' Where the Folio is clearly defective the Quartos have been called in aid. Moreover, since the Quartos, 'maimed and deformed' though they be 'by the frauds and stealthes of injurious impostors,' do nevertheless contain lines, and even a whole scene, which do not appear in the Folio, but are nevertheless Shakespeare's, it has not been deemed fitting to omit these; they have been retained in the text and their presence indicated by asterisks, a modification of the Italic of the old editors, which is due to Dr SCHMIDT'S admirable edition.

Happily, the day is fast declining when it is thought necessary to modernise Shakespeare's text. Why should it be modernised? We do not so treat SPENSER. Is SHAKESPEARE'S text less sacred? A step was made when 'it' was boldly retained instead of modernising the possessive case to *its*. In the present edition such words as 'moe,' 'and' (when it is equivalent to *if*), 'vilde,' 'strook,' and others, have been retained when found in the Folio. The abbreviated 'th' has also been copied from the same edition. It is a source of regret that it did not occur to the Editor, until too late, that the modern substitution of 'than,' for *then* of the Folio, is equally uncalled for, a substitution which shall not occur in future volumes of this edition.

My thanks are gladly given to Mr NORRIS for the BIBLIOGRAPHY of English works; to my father, the Rev. Dr FURNESS, for his translations of GERMAN CRITICISMS; and to one other, without whose constant encouragement even this much of my long and at times most weary task would not have been accomplished; to her I am indebted for the INDEX.

H. H. F.

March, 1880.

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KING LEAR

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DRAMATIS PERSONÆ *

LEAR, king of Britain.
KING OF FRANCE.
DUKE OF BURGUNDY.
DUKE OF CORNWALL.
DUKE OF ALBANY.
EARL OF KENT.
EARL OF GLOUCESTER.
EDGAR, son to Gloucester.
EDMUND, bastard son to Gloucester.
FOOL.
CURAN, a courtier.
Old Man, tenant to Gloucester.
Doctor.
OSWALD, steward to Goneril.
A captain employed by Edmund.
Gentleman attendant on Cordelia.
Herald.
Servants to Cornwall.

GONERIL, REGAN, CORDELIA, } daughters to Lear.

Knights of Lear's train, Captains, Messengers, Soldiers, and Attendants.

SCENE: *Britain.*

* DRAMATIS PERSONÆ] Substantially by Malone. First given by Rowe.
7. GLOUCESTER.] Thus spelled by Staunton; all before him, GLOSTER, or GLO'STER.
14, 18. OSWALD...Cornwall.] Omitted by Rowe +.
18. Capell reads thus: Servants to Cornwall, three. Officers in the Troop of Albany, four. Messengers, two.

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THE TRAGEDY
OF
KING LEAR

ACT I

SCENE I. *King Lear's palace.*

Enter KENT, GLOUCESTER, *and* EDMUND.

Kent. I thought the king had more affected the Duke of Albany than Cornwall.

Glou. It did always seem so to us; but now, in the

ACT I] Actus Primus. Ff.
SCENE I.] Scœna Prima. F_1. Scæna Prima. F_2. Scena Prima. F_3F_4.
King Lear's palace.] A Palace. Rowe. The King's Palace. Theob. A State-room in King Lear's Palace. Cap. Ec.
Gloucester] F_1. Glofter Q_1F_4. Gloceſter Q_2F_2. Glouſter F_3.
Edmund.] Edmond. $F_1F_2F_3$. Baſtard. Qq.
2. *Albany*] *Albeney* Q_2.
Cornwall] *Cornwell* Q_1. *Cornewall* Q_2. *Cornew all* F_2.
3. *to*] Om. $F_2F_3F_4$.

The Tragedy, &c.] 'Of all Shakespeare's plays,' says COLERIDGE, '*Macbeth* is the most rapid, *Hamlet* the slowest, in movement. *Lear* combines length with rapidity,—like the hurricane and the whirlpool, absorbing while it advances. It begins as a stormy day in summer, with brightness; but that brightness is lurid, and anticipates the tempest.'

1–6. WALKER (*Crit.* i, 13) would read these as seven lines of verse, ending *th' duke . . . always . . . division . . . o' th' dukes . . . pois'd* [sic] . . . *choice . . . moiety.* 'After *moiety*,' he adds, 'there is a short pause in the conversation, which is resumed in prose. Yet *th' duke*, in this place, seems very unlike Sh.; and *equalities* is perhaps more in place than "qualities."'

2. **Albany**] WRIGHT: Holinshed (*Chron.* i, fol. 39 *b*; ed. 1577) gives the following account of the origin of this name: 'The third and last part of the Island he allotted vnto Albanacte hys youngest sonne. . . . This later parcel at the first, toke the name of Albanactus, who called it Albania. But now a small portion onely of the Region (beyng vnder the regiment of a Duke) reteyneth the sayd

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division of the kingdom, it appears not which of the dukes 4

4. *kingdom*] *kingdomes* Qq, Coll. i.

denomination, the reast beyng called Scotlande, of certayne Scottes that came ouer from Ireland to inhabite in those quarters. It is deuided from Loegres also by the Humber, so that Albania as Brute left it, conteyned all the north part of the Island that is to be found beyond the aforesayd streame, vnto the point of Cathenesse.'

4. division] JOHNSON: There is something of obscurity or inaccuracy in this preparatory scene. The king has already divided his kingdom, and yet when he enters he examines his daughters, to discover in what proportion he should divide it. Perhaps Kent and Gloster only were privy to his design, which he still kept in his own hands, to be changed or performed as subsequent reasons should determine him. COLERIDGE: It was not without forethought, nor is it without its due signifi cance, that the division of Lear's kingdom is in the first six lines of the play stated as a thing already determined in all its particulars, previously to the trial of profes-sions, as to the relative rewards of which the daughters were to be made to consider their several portions. The strange, yet by no means unnatural, mixture of selfish-ness, sensibility, and habit of feeling derived from, and fostered by, the particular rank and usages of the individual;—the intense desire of being intensely beloved,—selfish, and yet characteristic of the selfishness of a loving and kindly nature alone;—the self-supportless leaning for all pleasure on another's breast;—the craving after sympathy with a prodigal disinterestedness, frustrated by its own ostentation, and the mode and nature of its claims;—the anxiety, the distrust, the jealousy, which more or less accompany all selfish affections, and are amongst the surest contradistinctions of mere fondness from true love, and which originate Lear's eager wish to enjoy his daughters' violent professions, whilst the inveterate habits of sovereignty convert the wish into claim and positive right, and an incompliance with it into crime and treason;—these facts, these passions, these moral verities, on which the whole tragedy is founded, are all prepared for, and will to the retrospect be found implied, in these first four or five lines of the play. They let us know that the trial is but a trick, and that the grossness of the old king's rage is in part the natural result of a silly trick suddenly and most unexpectedly baffled and disappointed. It may here be worthy of notice that *Lear* is the only serious performance of Shakespeare, the interest and situations of which are derived from the assumption of a gross improba-bility; whereas Beaumont and Fletcher's tragedies are, almost all of them, founded on some out-of-the-way accident or exception to the general experience of mankind. But observe the matchless judgement of our Shakespeare. First, improbable as the conduct of Lear is in the first scene, yet it was an old story rooted in the popular faith,—a thing taken for granted already, and consequently without any of the effects of improbability. Secondly, it is merely the canvas for the characters and passions,—a mere occasion for,—and not, in the manner of Beaumont and Fletcher, perpetually recurring as the cause and *sine qua non* of,—the incidents and emotions. Let the first scene of this play have been lost, and let it only be understood that a fond father had been duped by hypocritical professions of love and duty on the part of two daughters to disinherit the third, previously, and deservedly, more dear to him;—and all the rest of the tragedy would retain its interest undiminished, and be per-fectly intelligible. The accidental is nowhere the groundwork of the passions, but that which is catholic, which in all ages has been, and ever will be, close and native

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he values most; for qualities are so weighed that curiosity in neither can make choice of either's moiety. 5

Kent. Is not this your son, my lord?

Glou. His breeding, sir, hath been at my charge; I have so often blushed to acknowledge him that now I am brazed to 't. 10

Kent. I cannot conceive you.

Glou. Sir, this young fellow's mother could; whereupon she grew round-wombed, and had indeed, sir, a son for her

5. *qualities*] Ff+, Knt, White, Sch. *equalities* Q,Q$_2$ et cet.
6. *neither*] *nature* Q$_3$.
10. *to 't*] F$_3$F$_4$+, Ec. Knt, Dyce, Sta. *too 't* F$_1$F$_2$. *to it* Qq et cet.
13. *round-wombed*] *round womb'd* Ff.

to the heart of man,—parental anguish from filial ingratitude, the genuineness of worth, though coffined in bluntness, and the execrable vileness of a smooth iniquity. Perhaps I ought to have added the *Merchant of Venice;* but here too the same remarks apply. It was an old tale; and substitute any other danger than that of the pound of flesh (the circumstance in which the improbability lies), yet all the situations and the emotions appertaining to them remain equally excellent and appropriate. Whereas take away from the *Mad Lover* of Beaumont and Fletcher the fantastic hypothesis of his engagement to cut out his own heart, and have it presented to his mistress, and all the main scenes must go with it. HUDSON: The opening thus forecasts Lear's madness by indicating that dotage has already got the better of his reason and judgment. ANON (cited by HALLIWELL) thinks Johnson's note is needless, because 'it is clear that Lear's two councillors, Kent and Gloucester, are talking of the division he has proposed in the secrecy of the council-board, and afterwards he opens his hidden ("darker") meaning to those whom it concerned (his sons and daughters), before ignorant of it.'

5. **qualities**] CAPELL (*Notes*, &c., vol. i, part ii, p. 140): 'Qualities' appears to be a printer's corruption; both as suiting less with the context and as taking something from the passage's numerousness. [What this 'numerousness' exactly means I do not know. Capell does not print the passage as verse.] SCHMIDT (*Zur Textkritik*, p. 12): *Equalities* cannot be right here; at best it can but be *equality*. Equality cannot be predicated of a part by itself, but only of the relationship of parts to each other; it is therefore essentially a singular idea. We cannot say: 'the equalities of the three parts are perfect,' but only: 'the equality,' &c.

5. **curiosity**] WARBURTON: 'Curiosity' for *exactest scrutiny*. STEEVENS: That is, *scrupulousness* or *captiousness*. [For the pronunciation, see I, ii, 4.]

6. **moiety**] STEEVENS: The strict sense of this is *half, one of two equal parts*, but Sh. commonly uses it for *any part* or *division*. Thus, 1 *Hen. IV:* III, i, 96:—'Methinks my moiety north from Burton here In quantity equals not one of yours,' and here the division was into three parts. WRIGHT: It may be in the present passage the word is used in its literal sense, for it is not clear that Gloucester knew anything of Lear's intention to include Cordelia in the distribution of the kingdom.

7. **your son**] For COLERIDGE'S fine remarks on Edmund, see Appendix, p. 419.

9. **brazed**] Compare *Ham.* III, iv, 37.

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cradle ere she had a husband for her bed. Do you smell a fault?

Kent. I cannot wish the fault undone, the issue of it being so proper.

Glou. But I have a son, sir, by order of law, some year elder than this, who yet is no dearer in my account; though this knave came something saucily into the world before he was sent for, yet was his mother fair; there was good sport at his making, and the whoreson must be acknowledged.—Do you know this noble gentleman, Edmund?

Edm. No, my lord.

Glou. My lord of Kent. Remember him hereafter as my honourable friend.

Edm. My services to your lordship.

Kent. I must love you, and sue to know you better.

Edm. Sir, I shall study deserving.

Glou. He hath been out nine years, and away he shall again. [*Sennet within.*] The king is coming.

18. *a son, sir*] Ff+, Knt, Coll. Del. Sing. Dyce, Ktly, Sch. *fir a fonne* Q_1Q_2. *sir, a son* Jen. et cet.
yeare] *yeares* Q_3, Han.
19. *this*] *this is* Jen.
this,...account;] Theob. *this,... account*, Qq, Cap. Ec. *this;...account*, Ff, Rowe, Pope. *this,...account.* Johns. Jen.
20. *something*] *fomewhat* F_3F_4+, Jen. Steev. Ec. Var. Knt, Coll. Del. Wh.
into] Q_1Q_2 *to* Ff, Rowe, Pope, Theob. Warb. Johns. Knt, Sch. *in* Q_3.
21. *for,...fair*] Jen. *for,...faire*, Qq, Han. Warb. Johns. *for :...faire*, Ff, Rowe, Pope, Theob. Warb. *for;... fair;* Cap. Ec. Wh.
22. *whoreson*] *horfon* F_1.
23. *noble gentleman*] *Nobleman* $F_2F_3F_4$+.
24. Edm.] Baſt. Qq (and throughout).
25, 26. *My...friend.*] Two lines, the first ending *Kent:* in Ff+.
29. *deserving*] *your deserving* Pope +.
31. [Sennet within] Dyce ii, Huds. ii. Trumpets sound, within. Theob. Warb. Johns. Jen. Om. QqFf.

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17. **proper**] MALONE: Comely, handsome.

18. **some year**] WARBURTON: Edmund afterwards [I, ii, 5] speaks of 'some twelve or fourteen moonshines.' ECCLES: About a year. [For other instances of the use of *some* before singular substantives of time, see SCHMIDT, *Lex.* s. v.]

20. **something**] For instances of *something*, used adverbially, like 'somewhat,' see ABBOTT, §68.

30. **out**] ECCLES: This circumstance serves to account for Edmund's being unacquainted with so distinguished a man at Lear's court as Kent; indeed, for their mutual ignorance of each other. Gloucester appears to introduce Edmund to Kent for the first time, and that, probably, immediately after his return, either from travel or serving in the army. [See also COLERIDGE'S note on Edmund in Appendix,

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Sennet. Enter one bearing a coronet, KING LEAR, CORNWALL, ALBANY, GONERIL, REGAN, CORDELIA, *and* Attendants.

Lear. Attend the lords of France and Burgundy, Gloucester. 32

Glou. I shall, my lord. [*Exeunt Gloucester and Edmund.*

Lear. Meantime we shall express our darker purpose.—
Give me the map there.—Know that we have divided 35
In three our kingdom; and 'tis our fast intent

Sennet.] Ff. Sound a Sennet, Q_1 Q_2. Sunday a Cornet, Q_3.

Enter one bearing a coronet, King...Attendants.] Enter King...Attendants. Ff. Enter one bearing a Coronet, then Lear, then the Dukes of Albany and Cornwell, next Gonorill, Regan, Cordelia, with followers. Qq.

32. SCENE II. Pope +, Jen.

the lords] *my Lords* Qq, Jen.

Gloucester] Om. Pope, Han.

33. *my lord*] Ff, Rowe, Sch. *leige* Q_1. *liege* Q_2 et cet.

[Exeunt...] Cap. Exit. Ff. Om. Qq.

34. *shall*] *will* Qq, Jen.

purpose] *purposes* Qq, Jen.

35. *Give...there.*] *The map there;* Qq, Cap. Mal. Ec. *Give...here.* F_3F_4 +.

Know that] *Know* Qq, Pope+, Jen. Cam. Wr.

we have] *we've* Dyce ii, Huds. ii.

36. *In*] *Into* F_3, Rowe.

fast] *first* Qq, Warb. Om. Pope, Han.

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p. 420.] WRIGHT: Edmund has been seeking his fortune abroad, there being no career for him at home in consequence of his illegitimate birth.

32. **Burgundy**] WALKER (*Vers.* p. 240) says that the pronunciation *Burgogne* (as it is spelled in the last scene, in F_1, in *Hen. V*) would restore harmony to this line. But DYCE, in a note on 2 *Hen. VI:* I, i, 7, says that Sh., like other early dramatists, considered himself at liberty occasionally to disregard the laws of metre in the case of proper names; *e. g.* a blank-verse speech in *Rich. II:* II, i, 284, contains the following formidable line: 'Sir John Norberry, Sir Robert Waterton, and Francis Quoint.' [It is spelled *Borgoyen* in *Paston Letters*, iii, 79, ed. Arber.]

32. **Gloucester**] WALKER (*Vers.* 236): In the Folio this name is printed *Glouc'ester*, or *Gloc'ester*, in the stage-directions and titles of speeches; *Gloster*, sometimes *Glouster*, in the text; in either case, with very few exceptions. I speak of all the plays in which the name occurs; the distinction is least observed, perhaps, in *Lear*.

33. **shall**] For instances of the use of 'shall' in the sense of *I am bound to* and *I am sure to*, and hence often used in the replies of inferiors to superiors, see ABBOTT, § 315.

darker] WARBURTON: That is, *more secret;* not *indirect, oblique*. JOHNSON: That is, we have already made known in some measure our desire of parting the kingdom; we will now discover what has not been told before, the reasons by which we shall regulate the partition. This interpretation will justify or palliate the exordial dialogue.

36. **fast**] EDWARDS (*Can. of Crit.* p. 91, ed. 1765): That is, *determined resolution; first* of the Qq must here signify '*chief*.' STAUNTON: '*Fast* intent,' signifying *fixed, settled* intent, is, like '*darker* purpose' and '*constant* will,' peculiarly in Shakespeare's manner.

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To shake all cares and business from our age,
Conferring them on younger strengths, while we
Unburthen'd crawl toward death.—Our son of Cornwall,—
And you, our no less loving son of Albany,
We have this hour a constant will to publish
Our daughters' several dowers, that future strife
May be prevented now. The princes, France and Burgundy,
Great rivals in our youngest daughter's love,
Long in our court have made their amorous sojourn,
And here are to be answer'd.—Tell me, my daughters,
Since now we will divest us both of rule,
Interest of territory, cares of state,
Which of you shall we say doth love us most?
That we our largest bounty may extend
Where nature doth with merit challenge.—Goneril,

37. *from our age*] *of our ſtate* Qq.
38. *Conferring*] *Confirming* Qq.
strengths,] *yeares,* Qq.
38–43. *while we...now*] Om. Qq.
42. *daughters'*] Cap. *Daughters* F_1 F_2, Rowe+. *Daughter's* F_3F_4.
43. *now*] Om. Han.
May...now.] One line, Coll. ii.
The princes] *The two great Princes* Qq, Coll. ii. *The Prince* F_3F_4.
44. *youngest*] *yongeſt* F_1. *yonger* F_2. *younger* F_3F_4+.
46. *Tell me, my*] *Tell my* F_3F_4. *Tell me,* Pope+.
47, 48. *Since...state,*] Om. Qq.
48. *cares*] *and cares* Han.
51. *Where...challenge.*] *Where merit doth moſt challenge it.* Qq, Cap. Steev. Var.
51, 52. *Goneril...first.*] One line, Qq.

40. **Albany**] For instances of polysyllabic names receiving but one accent at the end of lines, see ABBOTT, § 469; and see also 'Goneril,' line 51, and 'Cordelia' III, i, 46, and elsewhere.

41. **constant will**] JOHNSON: Seems a confirmation of '*fast* intent.'

43. **France and Burgundy**] MOBERLY: King Lear lived, as the chronicle says, 'in the times of Joash, king of Judah.' In III, ii, 95, Sh. himself jokes at this extravagant antiquity; and here he appears to imagine Lear as king in the rough times following Charlemagne, when France and Burgundy had become separate nations.

47. **both**] See SCHMIDT'S *Lex.* s. v. for other instances of 'both' being used with more than two nouns.

51. **nature**] STEEVENS: That is, where the claim of merit is superadded to that of nature; or where a superior degree of natural filial affection is joined to the claim of other merits. CROSBY (*Epitome of Literature*, 15 May, 1879): 'With merit' I take to be an adverbial phrase equivalent to 'deservedly;' and the verb *to challenge*, in addition to its sense of *to contend*, or *vie with*, has an older and less common meaning—viz., *to make title to*, or *claim as due*. Chaucer thus uses it, in *The Frankeleyne's Tale* [488, ed. Morris]: 'Nat that I *chalenge* eny thing of right Of yow, my soverayn lady, but youre grace;' and Joye, *Exposicion of Daniel*, c. 3 (quoted by

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Our eldest-born, speak first. 52
Gon. Sir,
I love you more than word can wield the matter,

53. *Sir,*] In a line by itself, Johns. Dyce ii, Wh. Huds. ii. Beginning line 54, QqFf et cet. Erased in Coll. (MS.)

53, 54. *Sir, I*] As closing line 53, Steev. Mal. Ec.

Sir, I...matter,] *I love you sir,* Pope, Theob. Han. Warb. *Sir, I do love you Far more...matter: love you* Cap.

54. *I love*] *I do love* Qq, Jen. Cap. Steev. Ec. Var.

word] Ff, Rowe, Knt, Del. i, Sch. *words* Qq et cet.

wield] *weild* Q, F, F_2F_3. *yield* Cap conj. (Var. Read, p. 20).

Richardson), 'God oftentymes by clere examples and bodely delyuerances *chalengeth* to himself the glorye of his owne name.' In our own poet, too, cf. 3 *Hen. VI*: III, iii, 86: 'all her perfections *challenge* sovereignty;' IV, vi, 6: 'Subjects may *challenge* nothing of their sovereigns;' IV, viii, 48: 'These graces *challenge* grace;' and *Oth.* I, iii, 188: 'So much I *challenge* that I may profess due to the Moor, my lord'—*i. e. claim as my right.* Giving then this meaning to 'challenge,' the passage may be properly paraphrased, 'where your natural relation to, and love for, me *claim* my bounty, *by deserving it;* or, in other words, 'that I may extend my largest bounty where your natural affection *deservedly claims it as due.*' There is no contention or challenge between 'nature' and 'merit,' in which the king's bounty is to be the prize; he offers it solely to 'nature,' *claiming* or demanding it on its own deserts. ULRICI (p. 443): These words cannot possibly have been meant seriously; for apart from the circumstance that they contradict the facts adduced, Lear himself does not act in accordance with them, but does the very opposite. . . . Obviously, therefore, the whole demand was but a freak of the imagination, which Lear did not mean to take into serious consideration, but which it occurred to him to make merely to fill up the time till the return of Gloucester, who had been despatched to fetch the duke of Burgundy and the king of France. The concealed motive of this freak, and its execution, was probably Lear's wish,—by an open and public assurance of his daughters' love and piety,—to convince himself that his abdication could be of no danger to himself, and that doubts about its propriety were unfounded. BUCKNILL (p. 174): That the trial is a mere trick is unquestionable; but is not the significance of this fact greater than Coleridge suspected? Does it not lead us to conclude that from the first the king's mind is off its balance; that the partition of his kingdom, involving inevitable feuds and wars, is the first act of his developing insanity; and that the manner of its partition, the mock-trial of his daughters' affections, and its tragical dénouement is the second, and but the second, act of his madness.

51. Goneril] MOBERLY: This name seems to be derived from 'Gwenar,' the British form of Vener (Venus). Regan is probably of the same origin as 'Rience,' in the *Holy Grail;* 'reian' meaning in the Cornish 'to give bounteously.'

53. Sir] COLLIER (*Notes*, &c., p. 449): This is clearly redundant, and Regan soon afterwards commences her speech without it. It is erased in the (MS.). WALKER (*Crit.* iii, 275) suggests, but thinks it sounds very harsh as one line: 'Our eldest-born, speak first. Sir, I do love you more,' &c. MOBERLY, who follows the QqFf in arrangement, says that 'Sir' is hypermetric, and represents the time taken on the stage for a deep reverence. SCHMIDT (*Zur Textkritik*) thinks that exple-

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Dearer than eye-sight, space, and liberty,
Beyond what can be valued, rich or rare,
No less than life, with grace, health, beauty, honour,
As much as child e'er loved or father found;
A love that makes breath poor and speech unable;
Beyond all manner of so much I love you.

Cor. [*Aside*] What shall Cordelia speak? Love, and be silent.

Lear. Of all these bounds, even from this line to this,

55. *and*] *or* Qq.
58. *much as*] *much a* Qq.
e'er] Rowe. *e're* F_2F_4. *ere* QqF, F_3.
58. *found*] *friend* Qq.
61. [Aside] Pope. Om. QqFf.
speak?] Ff, Rowe, Knt, Coll. Del. *do*, Qq. *do?* Pope et cet.

tives like this are in a large measure interpolations of the actors. Even at this day, he says, Englishmen are fond of introducing what they are about to say with such little words, which, like tuning-forks, give the key in which they intend to speak.

54. **word**] KNIGHT and DELIUS (ed. 1) adopt *word* of Ff, and the latter justifies it by reference to III, ii, 81, 'more in word than matter;' the note, however, is omitted in his second edition. DYCE in both of his eds. ascribes *word* to Collier's first ed. It is not so in my copy of that ed. The repetition of the same phrase in the same play ought to be a sufficient authority, I should think, for adhering to 'word of the Ff, although, to be sure, a taint of spuriousness attaches to the lines in III, ii, 80. Under any circumstances, 'word' is, to me, more truly Shakespearian than *words*. ED.

55. **space**] WRIGHT: The limits within which motion is possible. Compare *Ant. and Cleop.* I, i. 34. 'Rather,' says SCHMIDT (*ad loc.*), 'is "space," space in general, the realm of external appearances, the world; "eyesight" is the capacity to comprehend it; "liberty" the freedom to enjoy it. The lack of natural filial affection could not be more clearly manifested than in such exaggerations. Regan's "square of sense," line 73, affords a commentary on these words of Goneril.'

60. **so much**] JOHNSON: Beyond all assignable quantity; I love you beyond limits, and cannot say it is *so much*, for how much soever I should name, it would yet be more. WRIGHT: Beyond all these comparisons by which Goneril sought to measure her love. SCHMIDT (*ad loc.*) thinks the phrase would have been clear at once had the old editions only used quotation-marks: 'beyond all manner of "so much" I love you.'

61. **speak**] Apart from authority, the choice of readings here seems to me to depend on whether we take 'Love' and 'be silent' as infinitives or imperatives. If they are infinitives, we should read 'do' with the Qq, but if imperatives, we should follow the Ff. I think they are imperatives, and I am supported by SCHMIDT (*Zur Textkritik*, p. 12). Moreover, KNIGHT pronounces *do* of the Qq feeble, because it destroys the force of the answer: 'Love, and *be silent*.' WHITE and DYCE, on the other hand, assert that the answer plainly shows that the Qq are right and the Ff wrong.

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With shadowy forests and with champains rich'd,
With plenteous rivers and wide-skirted meads,
We make thee lady. To thine and Albany's issue
Be this perpetual.—What says our second daughter,
Our dearest Regan, wife of Cornwall?
Reg. I am made of that self metal as my sister,
And prize me at her worth. In my true heart
I find she names my very deed of love;
Only she comes too short: that I profess

63. *shadowy*] *shady* Qq.
63, 64. *and with...rivers*] Om. Qq.
63. *champains*] *Champions* $F_2F_3F_4$, Rowe+.
64. *wide-skirted*] *white-skirted* Stockdale.
65. *thee lady*] *the Lady* F_3.
Albany's] *Albaines* Q_1. *Albanies* $Q_2F_1F_2$. *Albaenids* Q_3. *Albanie's* F_3.
issue] *iſſues* Ff, Knt, Sch.
67. *wife of*] Ff+, Knt, Coll. Dyce ii, Wh. Sch. *wife to* Q_1Q_2 et cet.
Cornwall?] Ff, Rowe, Knt, Dyce i, Sch. *Cornwell, ſpeake?* Q_1. *Cornwall, ſpeake.* Q_2. *Cornwall? Speak.* Pope et cèt.
68. *I am*] *Sir I am* Qq, Jen. Wh. *I'm* Pope+. *Sir, I'm* Dyce ii (with *Sir* in a separate line).
68. *that self metal*] *that ſelfe-mettle* F_1F_2. *that ſelf-metal* F_3F_4. *the ſelfe ſame mettall* Q_1. *the ſelfe-ſame mettall* Q_2.
as my sister] *that my ſiſter is* Qq, Jen.
69. *worth. In...heart*] *worth. In ...heart*, Ff. *worth in...heart*, Qq. *worth, in...heart.* Theob.+. *worth, in ...heart* Tyrwhitt.
70–72. *I find...joys*] Two lines, the first ending *short*, Qq.
71. *comes too short*] *came ſhort* Qq.
short:] Theob. *ſhort*, QqFf, Rowe, Pope, Han. Coll. Del. Wh. Mob. Sch. *short,*—Steev. Ec. Var. Knt, Sing. Dyce, Sta.
that] *in that* Ktly.

63. **champains**] WRIGHT: Plains. Compare Deut. xi. 30 (ed. 1611): 'the Canaanites, which dwell in the champion ouer against Gilgal.' In Ezekiel xxxvii. 2, the marginal note to 'valley' is 'or, champian.' See *Twelfth Night*, II, v, 174, where it is spelt 'champian' in the Ff: 'Daylight and champian discovers not more.' In Florio we find, 'Campagna, a field or a champaine.'

67. DYCE: F_4 omits 'Speak;' but Lear has concluded his address to Goneril with '*speak* first;' and he afterwards finishes that to Cordelia with 'speak.'

68. **self**] Compare 'self mate and mate,' IV, iii, 34; and for many other instances of the use of this word, meaning *same*, see SCHMIDT'S *Lex.*

69. **worth**] THEOBALD: Mr. Bishop prescribed the pointing of this passage as I have regulated it in the text. [See Text-notes.] Regan would say that in the truth of her heart and affection she equals the worth of her sister. Without this change in the pointing, she makes a boast of herself without any cause assigned. TYRWHITT paraphrases his punctuation: 'And *so may you* prize me at her worth, *as* in my true heart I find, *that* she names,' &c. MASON (p. 338): I believe we should read: 'prize *you* at her worth;' *i. e.* set the same high value on you that she does.

70. **deed of love**] ECCLES: Describes that kind of agency by which my own love operates,—the same effects of which it is productive. DELIUS: The formal, legal definition of love. WRIGHT: That is, exactly describes my love.

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Myself an enemy to all other joys
Which the most precious square of sense professes, 72

73. *square*] *spirit* Han. *square of sense*] *quintessence* Bulloch. 73. *professes*] Ff, Rowe, Sch. *possesses* Qq et cet.

71. **too short**] MOBERLY [see Text-notes]: This means simply *short*. Compare Homer's ὃς τὸ μὲν ἄλλο τόσον φοίνιξ ἦν,—where τόσον is in the same way superfluous.

71. **that**] For *in that* or *for that*, see ABBOTT, § 284; *Ham.* I, ii, 2; II, ii, 153; *Mact.* III, ii, 32. See also WHITE's note on I, i, 167.

73. **square of sense**] WARBURTON thinks this refers to the four nobler senses, *sight*, *hearing*, *taste*, and *smell*, but JOHNSON thinks it may mean only *compass*, *comprehension*. EDWARDS (*Canons of Crit.* p. 170): The full complement of all the senses. HOLT (*An Attempte*, &c., 1749; Preface, p. v): Sh. evidently intends to describe the utmost perfection of sense (alluding to the Pythagorean Tenet, which held a square to be the most perfect figure). CAPELL: 'Not only the extravagance of these sisters' professions, but the words they are dress'd in paint their hearts to perfection. In Regan's we have "felicitate," an affected expression, and before it a line that's all affectation; the governing phrase in it is borrow'd (as thinks the editor) from some fantastical position of the rosycrucians or cabalists, who use it in the sense the "*Canons*" have put on it, for—"the complement of all the senses."' MR. SMITH (ap. Grey's *Notes*, &c., 1754, ii, 102) thinks that 'sense' should be *sense*', because there were two squares referred to by Goneril; 'the first was eye-sight, space, liberty, and what could be valued rich and rare;' 'the second square is grace, health, beauty, honour.' 'But then Goneril says she loves the king no less than these, and consequently she loves these as much as she does the king. And this is the point in which Regan says she falls short of her. The second square is of the superlative kind of joys, and Regan professes herself an enemy to three of the joys, viz. health, beauty, and honour; which are, of all the other joys, the most precious square of sense (*i. e.* sense's joys) possesses; and declares that his dear Highness' love is the only joy of the *square* which she values. In this it is plain that she outdoes her sister Goneril.' [I think that is worth transcribing as a curiosity.—ED.] COLLIER (*Notes*, &c., p. 449): The (MS.) gives '*sphere* of sense,' which exactly conveys the meaning of Edward's explanation. Regan loved her father beyond all other joys in the round, or *sphere*, of sense. SINGER reads *sphere*, and prefixes *spacious* instead of 'precious.' Of both these emendations, *Blackwood's Mags.* (Oct. 1853) says that they are good as *modernizations* of Sh., but that the old text is quite intelligible; 'square' means compass, *area* [by which definition the present editor cannot see that any progress is gained]. WHITE (*Sh. Scholar*, p. 423), while discarding *sphere* for 'square,' thinks Singer's *spacious* is more plausible, and proposes, if change be made, '*spacious* square,' but finds 'the original text comprehensible, with a smack of Sh. in it.' But by the time WHITE published his ed. in 1861, the original text had become 'very obscure' to him, although he was 'by no means confident that it is corrupt,' adding that 'it seems to mean the entire domain of sensation.' As he does not in his ed. repeat his emendation, '*spacious* square,' it is to be presumed he withdrew it. KEIGHTLEY estimated it more highly; he adopted it. BAILEY (ii, 88) has 'not much doubt' that Sh. wrote 'precious *treasure* of sense,' because 'precious treasure' occurs in *Rom. and Jul.*, I, i, 239. Objections to this emendation

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And find I am alone felicitate
In your dear highness' love.
Cor. [*Aside*] Then poor Cordelia!
And yet not so, since I am sure my love's
More ponderous than my tongue.

74, 75. *And...love*] One line, Qq.
74. *alone*] *all one* Q_3.
75. [Aside] Pope. Om. QqFf.
75, 77. *Then...tongue.*] Two lines, the first ending *sure*, in Qq.
75. *Cordelia*] Cord. Q_1.
76. *love's*] Q_1Ff. *loues* Q_2.
77. *ponderous*] Ff +, Jen, Ec. Knt, Del. Cam. Sch. *richer* Qq et cet. *plenteous* Coll. (MS.).
my tongue] *their tongue* Warb.

on the score of metre there can be none, says Bailey, because *treasure* is 'on occasion condensable into a monosyllable.' HUDSON: That is, *fulness* or *wealth of sensibility* or *capacity of joy;* so that the meaning seems to be: Which the finest susceptibility, or the highest capacity of happiness, can grasp or take in. WRIGHT: That is, which the most delicately sensitive part of my nature is capable of enjoying. MOBERLY: 'The choicest estimate of sense,' as in *Tro. and Cres.* V, ii, 132, 'to square the general sex By Cressid's rule.' This definition by Moberly, SCHMIDT (*Zur Textkritik*, p. 12) thinks is the only one that approaches the truth. He himself says, the phrase in question means the 'choicest symmetry of reason, the most normal and intelligent mode of thinking.' Regan's love is so great that she will know nothing of all joys, which even a pattern of reason professes to be joys, such as, 'eye-sight, space, liberty, life, grace, health, beauty, and honour,' which had just been extolled by her pattern sister.

73. **professes**] SCHMIDT (*Zur Textkritik*, p. 13): To object to a word because it occurs twice within two lines, appears to be, in the interpretation of Sh., a custom as ill-grounded as it is widespread, but from which, at all events, the poet himself was free. [Whatever meaning or no-meaning we may attach to 'square of sense,' it seems clear to me that Regan refers to the joys which that 'square' 'professes' to bestow; I therefore follow the Ff.—ED.]

74. **felicitate**] WRIGHT: That is, made happy. For instances of participles formed on the model of the Latin participles in *-atus*, compare 'consecrate' (*Tit. And.* I, i, 14), 'articulate' (*1 Hen. IV:* V, i, 72), 'suffocate' (*Tro. and Cres.* I, iii, 125), 'create' (*Mid. N. D.* V, i, 412). ABBOTT (§ 342) calls attention to the fact that this class of words, being derived directly from the Latin, stands on a different footing to those verbs ending in *-te*, *-t*, and *-ed*, which because of their already resembling participles in their terminations, do not add *-ed* in the participle. See WALKER (*Crit.* ii, 324); *Mach.* III, vi, 38; *Ham.* I, ii, 20.

77. **ponderous**] WHITE: 'More ponderous' of the Ff may possibly be a misprint for 'more *precious*.' WRIGHT thinks it 'has the appearance of being a player's correction to avoid a piece of imaginary bad grammar;' but I do not think we should desert a *durior lectio* but for a reason 'more ponderous' than this. SCHMIDT (*ad loc.*) says, with shrewdness, '*Light* was the usual term applied to a wanton, frivolous, and fickle love; "light o' love" was a proverbial expression. But the opposite of this, *heavy*, could not be here employed, because that means uniformly, in a moral sense, melancholy, sad; nor is *weighty* any better; therefore Sh. chose "ponderous."'

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Lear. To thee and thine, hereditary ever,
Remain this ample third of our fair kingdom,
No less in space, validity, and pleasure,
Than that conferr'd on Goneril.—Now, our joy,
Although our last and least, to whose young love

81. *conferr'd*] *confirm'd* Qq, Steev. Var.
Now] *but now* Qq.
82. *our last and least*] Ff, Rowe, Knt, Coll. i, Del. i, Sing. Wh. Sch. *our last, not* Pope +, Jen. Dyce ii, Sta. Del. ii, Ktly, Huds. Coll. iii. *the last, not* Qq et cet.
82. *least,...love*] *leaſt;...love*, Ff. *leaſt in our deere love*, Qq, Cap. *least; in whose young love* Han.
to] *in* Quincy (MS.).

80. **validity**] For instances of 'validity,' meaning *value*, see SCHMIDT'S *Lex.* s. v; see also *Ham.* III, ii. 179.

82. **last and least**] In his *Life of Shakespeare* (Var. '21, vol. ii, pp. 276–278), MALONE gives many instances to prove that *last not least* was a *formula* common in Shakespeare's time, and is always applied to a person highly valued by the speaker. STEEVENS refers to King Leir's reply to Mumford in the old ante-Shakespearian play. [See Appendix, p. 401.] MALONE adds from *The Spanish Tragedy*, written before 1593: 'The third and last, not least, in our account.' DYCE pronounces the reading of Ff, 'last *and* least,' a flagrant error; and STAUNTON says it can scarcely be doubted that it is a misprint, and to the examples already given and referred to, adds the following: 'The last, not least, of these brave brethren'—Peele's *Polyhymnia*. 'Though I speak last, my lord, I am not least'—Middleton's *Mayor of Queenborough* I, iii. And 'my last is, and not least,'—Beau. & Fl., *Monsieur Thomas* III, i. WHITE [see Text-notes]: Plainly this passage was rewritten before the Folio was printed. The last part of line 82, as it appears in the Qq, shows that the figurative allusion to the king of France and the duke of Burgundy could have formed no part of the passage when that text was printed. And in the rewriting there was a happy change made from the commonplace of 'last not least,' to an allusion to the personal traits and family position of Cordelia. The impression produced by all the passages in which she appears or is referred to is, that she was her father's little pet, while her sisters were big, bold, brazen beauties. Afterwards, in this very scene, Lear says of her to Burgundy: 'If aught within that *little* seeming substance, or all of it, *with our displeasure pieced*,' &c. When she is dead, too, her father, although an infirm old man, 'fourscore and upward,' carries her body in his arms. Cordelia was evidently the least, as well as the youngest and best beloved, of the old king's daughters; and therefore he says to her, 'Now our joy, what can you say to justify my intention of giving you the richest third of the kingdom, although you are the youngest born and the least royal in your presence?' The poet's every touch upon the figure of Cordelia paints her as, with all her firmness of character, a creature to nestle in a man's bosom,—her father's or her husband's,—and to be cherished almost like a little child; and this happy afterthought brings the picture into perfect keeping, and at the very commencement of the drama impresses upon the mind a characteristic trait of a personage who plays an important part in it, although she is little seen. HUDSON: I find it not easy to stand out against White's argument in favour of the Ff; still, the phrase 'though last, *not* least,' appears to have been so much a favorite with the poet, and withal so good in itself,

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The vines of France and milk of Burgundy 83
Strive to be interess'd, what can you say to draw

83, 84. *The.....interess'd*'] Om. Qq, Cap.
84. *interess'd*] Jen. *intereſt* Ff, Sch. *int'rest* Pope. *Int'rest'd* Theob.+.
84, 85. *What...opulent*] One line, Qq, Cap.
84. *can you say*] *say you* Pope+. *draw*] *win* Qq, Cap. Jen.

that I feel constrained to read with the majority of the editors. SCHMIDT (*Zur Textkritik des King Lear*, p. 13), in following out his theory that in the Qq we have merely a corrupt text taken down from the stage representation, repudiates the 'last, not least,' here, and shrewdly suggests that since the same phrase occurs in *Jul. Cæs.* III, i, 189, the actor who took the part of Antony in that play also acted Lear, and the phrase once learned by heart was repeated by him in *Lear*, where it does not belong. 'But let one put himself in the place of Lear, and there will be felt in this "last and least" a tender touch of Nature. Our unser Letztes und Kleinstes gives the meaning certainly, but not quite wholly; "least" means the youngest child, because there had been less of formal ado made over her, because in many a fête and state occasion, in which the elder sisters took part, she had not had any share, and yet was the joy and "object" of her father, as the youngest child is always the favorite of the father, the eldest of the mother.' [If Hudson finds it not easy to stand out against White's argument, I find it impossible. White is at his happiest in detecting subtle, delicate touches, and when, as in this instance, he is in accord with the Folio, I yield at once, and will merely add that if Malone and Staunton can prove that 'last, not least,' was a hackneyed phrase in Shakespeare's time, it is all the more reason why it should not be used here. Its very opposition to the common use and wont makes it emphatic.—ED.]

83. milk] ECCLES: The pastures of Burgundy, the effect for the cause. MOBERLY: In ascribing vines to France, and not to Burgundy, Sh. may have thought of the pastoral countries of Southern Belgium as forming part of Burgundy (as they did till the death of Charles the Bold, 1477), otherwise we should not understand the distinction; as in the French Burgundy wine-growing was of very old standing; the arms of Dijon and Beaune have a vine upon them, and a great insurrection of vine-dressers took place there in 1630.—Michelet, *Hist. de France*, ii, 303.

84. interess'd] STEEVENS: So in the Preface of Drayton's *Polyolbion:* '—there is scarce any of the nobilitie or gentry of this land, but he is in some way or other by his blood interessed therein.' Again in Jonson's *Sejanus* III, i: 'The dear republic, our sacred laws, and just authority are interess'd therein.' WRIGHT: For the form of the word, see Cotgrave (Fr. Dict.): 'Interessé . . . Interessed, or touched in; dishonoured, hurt, or hindered by,' &c. See also Massinger, *The Duke of Milan*, I, i: 'The wars so long continued between The emperor Charles, and Francis the French king, Have interess'd in either's cause the most Of the Italian princes.' And Florio (Ital. Dict.): 'Interessare, to interesse, to touch or concerne a mans maine state or fee-simple, to concerne a mans reputation;' and 'Interessato, interessed, touched in state, in honour or reputation.' Again in Minsheu (Span. Dict.): 'Interessado, m. interessed, hauing right in.' For other instances of verbs of which the participial form has become a new verb, compare 'graff,' 'hoise,' which appear in modern speech as 'graft,' 'hoist.' SCHMIDT maintains that 'interest' of the Ff is the contracted past participle *interested*, formed on the analogy of 'felicitate,' line 73, &c., and that there is no such verb as *interesse* or *interest* in Sh.

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A third more opulent than your sisters? Speak.
Cor. Nothing, my lord.
Lear. Nothing?
Cor. Nothing.
Lear. Nothing will come of nothing. Speak again.
Cor. Unhappy that I am, I cannot heave
My heart into my mouth. I love your majesty
According to my bond; no more nor less.

85. *opulent*] *opilent* F_4.
your] *your two* Cap.
Speak] Om. Qq, Cap.
87, 88. Lear. *Nothing?* Cor. *Nothing.*] Om. Qq. Lear. *How!* Cor. *Nothing.* Cap.
89. *Nothing will*] *How, nothing can* Qq. *Nothing can* Cap. Jen.
90–92. *Unhappy...less.*] Prose, Qq.
90. *heave*] *have* $Q_3F_3F_4$.
92. *no more*] Ff +, Knt, Sch. *nor more* Qq et cet.

86. Nothing] COLERIDGE: There is something of disgust at the ruthless hypocrisy of her sisters, and some little faulty admixture of pride and sullenness in Cordelia's 'Nothing;' and her tone is well contrived, indeed, to lessen the glaring absurdity of Lear's conduct, but answers the yet more important purpose of forcing away the attention from the nursery-tale the moment it has served its end, that of supplying the canvas for the picture. This is also materially furthered by Kent's opposition, which displays Lear's moral incapability of resigning the sovereign power in the very act of disposing of it. Kent is, perhaps, the nearest to perfect goodness in all Shakespeare's characters, and yet the most individualized. There is an extraordinary charm in his bluntness, which is that only of a nobleman, arising from a contempt of overstrained courtesy, and combined with easy placability where goodness of heart is apparent. His passionate affection for, and fidelity to, Lear act on our feelings in Lear's own favour; virtue seems to be in company with him.

91. majesty] A dissyllable. See *Mach.* III, iv, 2; WALKER, *Vers.* 174; ABBOTT, § 468.

92. W. W. LLOYD: The crudity of manners expressed in Lear's solicitation of flattery has its natural counterpart in the almost sullen and repulsive tone of the virtue which preserves Cordelia from the degradation he would tempt her to. The progress of the story required a reply that should provoke the indignation of her father, and yet not cause her to forfeit our esteem. . . . . Moreover, Sh., it appears to me, designed to convey, by the very terms and rhythm of the speeches of Cordelia, an impression that her speech was usually reserved and low and laconic, and thus that the very faculty was foreign to her that might have enabled her to effect the same result for her own dignity with milder method. Certain it is, and it is sufficiently declared in the sequel of the scene, that she took too little thought for the fact that her disinheriting was a greater misfortune to her father than to herself, and that to prevent it for his sake were worth incurring some misconstruction; this thought necessarily arises from the terms in which she commends her father, whose weakness she had not had the skill to humour honorably, to the sisters, whose natures she knows too well not to foresee their course, even without the irritation which the same weakness was sure to give occasion and welcome pretext for. This, then, is the incongruity of the social state on which the tragic action of the play depends;

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Lear. How, how, Cordelia? mend your speech a little, 93
Lest you may mar your fortunes.
Cor. Good my lord,
You have begot me, bred me, loved me; I 95
Return those duties back as are right fit,

93. *How, how, Cordelia?*] *Goe to, goe to,* Q$_1$, Cap. *Go too, go too,* Q$_2$. *mend*] *mend me* Cap.
94. *you*] Ff +, Knt, Coll. Del. Dyce i, Ktly, Sch. *it* Qq et cet.
95, 96. *I...fit,*] One line in QqFf. Rowe.
96. *fit*] *fit* Q$_3$.

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and when Lear enters mad in the last scene, with Cordelia dead in his arms, we have but the fulfilment for either of the fate they equally provoked; we behold the common catastrophe of affection too much qualified by unreasonable anger on one side, and unaccommodating rigour on the other. RAPP (*Einleitung zur Uebersetzung*, Stuttgart, 1843): The elder sisters are vulgar, selfish natures; Cordelia is not so vulgar, although possessed of a pride and obstinacy not unusual. When Diogenes marched up and down in the brilliant rooms of Plato, saying: 'I tread upon the pride of Plato,' 'Yes,' replied Plato, 'with greater pride.' That is just the case with Cordelia. She is proud of being in the right, in contrast with her vulgar sisters, and this feeling she opposes to her sisters and to her old father. The weak old father has a right to a few flattering expressions from a loving child, because he needs them. She offers him, on the contrary, what he cannot bear, the truth. A woman, whose nature is love, and who is straitlaced for truth, is a doubly perverted creature. Truth and Love are completely antipodal; what else is love for an individual but the taking of a finite object for an infinite, and worshipping it as such? Thus, love is essentially a lie, not a truth, and Cordelia misbehaves like her sisters, only in a different way, by egoism and lovelessness. One for whom she cannot tell a little lie, she does not love as she should. On this fine ground, which the poet has laid very close to us, now rests the whole piece.

92. **bond**] ECCLES: What I am bound to by duty.

94, *et seq.* MOBERLY: Sh., with wonderful naturalness, makes the shy and reserved Cordelia speak, when her false position is forced upon her, with a passion that will not stop to choose conciliatory expressions, and which makes up by vehemence, and what sounds like petulance, for the weakness of the argument which she is driven to use, as she cannot reveal the truth which she knows.

95. **begot**] WRIGHT: Sh. (see *Mer. of Ven.* III, ii, 65; II, ii, 37) uses both forms of the participle 'begot' and 'begotten.' In the Authorized Version the latter only occurs.

96. **those . . . as**] ABBOTT, § 384, cites this line as containing an ellipsis, similar to that in *Mach.* III, iv, 138: 'Returning were as tedious as (to) go o'er,' and gives it thus, in full: 'Return those duties back as (they) are right fit (to be returned),' adding, '*As* can scarcely be [here] taken for *which*.' It appears to me, nevertheless, that it may be here readily taken for *which*, and so become an apposite instance under Abbott's § 280, and parallel with *Lear* I, iv, 56: 'with *that* ceremonious affection *as* you were wont.' Thus: 'Return *those* duties back [which] are right fit—viz: Obey,' &c. WRIGHT is also, apparently, of this opinion; but MOBERLY says that the plural 'are' is used by attraction to the word 'duties,' as in *Hen. V*: V, ii,

Obey you, love you, and most honour you.
Why have my sisters husbands, if they say
They love you all? Haply, when I shall wed,
That lord whose hand must take my plight shall carry
Half my love with him, half my care and duty.
Sure, I shall never marry like my sisters,
* To love my father all. *
Lear. But goes thy heart with this?
Cor. Ay, my good lord.
Lear. So young, and so untender?
Cor. So young, my lord, and true.
Lear. Let it be so; thy truth then be thy dower;
For, by the sacred radiance of the sun,

98, 99. *Why...all I'*] One line, Qq.
98–102. *Why.....never*] Four lines, ending *all,...hand...him,...never* Qq.
99. *Haply*] *Happely* Q_4. *Happily* Ff. *wed,*] *wed.* F_2F_3.
102. *marry*] *Mary* Q_1.
102, 103. *marry.....all.*] Pope. One line, Qq.
103. *To...all.*] Om. Ff, Rowe, Sch. Hereafter, lines thus included between asterisks are found only in the Qq.
104. *thy heart with this I'*] *this with thy heart I* Qq, Mal. Steev. Bos. Coll. *Ay, my good*] *I my good* Ff +, Cap. Jen. Knt, Coll. Del. Wh. Ktly, Sch. *I good my* Qq. *Ay, good my* Mal. et cet.
107. *Let*] *Well let* Qq. *thy truth*] *the truth* F_3F_4, Rowe.

18; and that the phrase should be 'as is right fit,' as, indeed, KEIGHTLEY had already so printed it in his text.

104, *et seq.* SEYMOUR here and in many other places amends the rhythm, which he finds harsh. I do not record his suggestions, which are put forth with assurance, and consist mainly in a free excision of Shakespeare's words and in a free insertion of his own. Some commentators seem to think that Shakespeare could write neither poetry nor sense.—ED.

107. BUCKNILL (p. 176): [This curse] is madness, or it is nothing. Not indeed raving, incoherent, formed mania, as it subsequently displays itself, but exaggerated passion, perverted affection, enfeebled judgment, combining to form a state of mental disease—incipient, indeed, but still disease—in which man, though he may be paying for past errors, is during the present irresponsible.

108. **sun**] CAPELL: The oaths given to Lear are admirable for their solemnity, and are taken from out the creed of his times as fables have given it; he is made the builder of Leicester (Leir Cestre, *Saxonicè*), and a temple of his erection is talk'd of to *Janus Bifrons;* so that as well his 'Hecate' here, as his *Apollo* and *Jupiter* afterwards, are consonant to his imputed religion, whatever comes of his true; to which, in likelihood, his address before 'Hecate' has a nearer affinity. MOBERLY: The Druidical gods are, according to Cæsar (*Bell. Gall.* vi, 17), Apollo, Mars, Jove, and Minerva. Lear's two oaths, by Apollo and Jupiter, are therefore historically accurate; so is his swearing by Night, as (c. 18) 'Galli se omnes ab Dite patre prognatos prædicant,' and by Hecate, as a temple of Diana once occupied the place of the present St. Paul's in London. (Palgrave's *Anglo-Saxons*, p. 51.)

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The mysteries of Hecate, and the night;
By all the operation of the orbs
From whom we do exist and cease to be;
Here I disclaim all my paternal care,
Propinquity, and property of blood,
And as a stranger to my heart and me
Hold thee from this for ever. The barbarous Scythian,
Or he that makes his generation messes
To gorge his appetite, shall to my bosom
Be as well neighbour'd, pitied, and relieved,
As thou my sometime daughter.

Kent. Good my liege,—

Lear. Peace, Kent!

109. *mysteries*] *miſtreſſe* Qq. *miſeries* F_1.
Hecate] Heccat QqF$_1$. Hecat F$_2$. *night*] *might* Qq.
110. *operation*] *operations* F$_2$F$_3$F$_4$+, Cap. Jen. Steev. Ec. Var. Huds.
115. *Hold*] *Hould* Q$_1$.
ever. The] *ever, the* Qq.
116, 117. *Or.....appetite,*] Two lines, the first ending *generation*, Qq.
117, 118. *shall to my bosom Be*] *Shall bee* Qq.
119. *liege,—*] *liege*—Rowe. *Liege.* QqFf.
120, 121. *Peace...wrath.*] One line, Qq.

109. **Hecate**] WRIGHT: This word is a dissyllable in *Mid. N. D.* V, i, 391; *Mach.* II, i, 52; III, ii, 41; III, v, 1; and *Ham.* III, ii, 246. It is a trisyllable only in 1 *Hen. VI.*: III, ii, 64, a significant fact as regards Shakespeare's share in that play.

110. **operation**] DELIUS: The effect upon the life or death of mortals. WRIGHT: This belief in planetary influence is in keeping with the speech of Edmund in the next scene.

113. **property**] DELIUS: A stronger expression of the idea contained in 'propinquity.' WRIGHT: Rising, as it were, to identity of blood. SCHMIDT calls attention to this solitary instance in Sh. of this word in the sense of ownership and also of 'propinquity.'

115. **from this**] STEEVENS: That is, from this time.

115. **barbarous**] See ABBOTT, §468, for the contraction of this and similar words in pronunciation; likewise 'nursery,' in line 122.

115. **Scythian**] WRIGHT: Purchas, in his *Pilgrimage* (ed. 1614, p. 396), says, after describing the cruelties of the Scythians: 'These customes were generall to the Scythians in Europe and Asia (for which cause *Scytharum facinora patrare*, grew into a prouerbe of immane crueltie, and their Land was iustly called Barbarous); others were more speciall and peculiar to particular Nations Scythian.'

116. **generation**] CAPELL: His children, what he has generated. WRIGHT: The word in this sense of offspring is familiar from Matthew, iii. 7: 'O generation of vipers.'

119. **sometime**] For instances of the use of this in the sense of 'formerly,' see SCHMIDT, *Lex.* s. v

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Come not between the dragon and his wrath. 121
I loved her most, and thought to set my rest
On her kind nursery.—Hence, and avoid my sight!—
So be my grave my peace, as here I give

123. *and*] Om. Pope +.
[To Cor. Rowe +, Jen. Steev. Ec. Var. Knt, Wh. Hal.

121. **dragon**] MOBERLY: A natural trope for Lear to use, as, like Arthur, he would wear a helmet (*Idylls of the King*, p. 256): 'On which for crest the golden dragon clung For Britain.' [See GODWIN on helmets, Appendix, p. 449.]

121. **wrath**] CAPELL: His wrath's object.

122. **set my rest**] WRIGHT: A phrase from the game of cards called primero, used in a double sense. Metaphorically, 'to set one's rest' is to stake one's all. Literally in the game of primero it signifies 'to stand upon the cards in one's hand.' For an example of the metaphorical sense, see Bacon's *Essay* xxix, p. 128 (ed. Wright): 'There be many Examples, where *Sea-Fights* have beene Finall to the warre; But this is, when Princes or States, have set up their Rest, vpon Battailes.' [See the notes, in this edition, on *Rom. & Jul.* IV, v, 6. Elsewhere in Sh. the phrase is uniformly, I think, 'to set up.'—ED.]

123. **Hence**, etc.] HEATH: These words are undoubtedly addressed to Kent; for in the next words Lear sends for France and Burgundy, in order to tender to them his youngest daughter. At such a time, therefore, to drive her out of his presence would be a contradiction to his declared intention. JENNENS ably maintains that this is addressed to Cordelia, in so far as she had just raised her father's anger to the highest pitch, while Kent, the extent of whose opposition was thus far quite unknown, had been simply warned not to come between the dragon and his wrath. When Kent interposed a second time, Lear warned him a second time to make from the shaft. Kent emboldened, then uses rougher language; Lear passionately adjures him, 'on thy life, no more;' Kent persists, and Lear bids him for the first time 'out of my sight.' Kent further entreats, Lear swears; Kent returns the oath, and then Lear banishes him. This natural gradation in Lear's anger towards Kent, thus contrasted with his instant rage against Cordelia, whom he loved so deeply and who had wounded him so bitterly, Jennens thinks is one of the most beautiful in all Shakespeare. MALONE thinks that the inconsistency noted by Heath is perfectly suited to Lear's character, and therefore that this sentence is addressed to Cordelia. DELIUS adopts Heath's reasons for believing these words were addressed to Kent, and adds that Cordelia, both before and after them, is spoken of in the third person. WHITE: These words most probably are addressed to Cordelia; yet it may be reasonably urged that Cordelia does not go out, as she would be likely to do upon such a command; and that although Kent has merely broken in with 'Good, my liege,—' Lear is choleric and unreasonable enough to hound him from his presence upon such slight provocation. HUDSON: Perhaps the true explanation is, that Lear anticipates remonstrance from Kent, and, in his excited mood, flares up at any offer of that kind. WRIGHT: After the king, in reply to Kent's interruption, had justified his conduct, he could scarcely order him from his sight. [If any critic of less weight than Heath had started this question, I doubt if it would have been ever discussed.—ED.]

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Her father's heart from her!—Call France. Who stirs? 125
Call Burgundy.—Cornwall and Albany,
With my two daughters' dowers digest the third.
Let pride, which she calls plainness, marry her.
I do invest you jointly with my power,
Pre-eminence and all the large effects 130
That troop with majesty. Ourself, by monthly course,
With reservation of an hundred knights
By you to be sustain'd, shall our abode
Make with you by due turn. Only we shall retain
The name and all th' addition to a king; 135

125. *her!—Call France.*] Coll. *her; call* France, Q_2Ff +. *her, call* France Q_3. *her. Call France;* Cap.

126. *Burgundy.—*] Theob. *Burgundy*—Rowe, Pope. Burgundy, QqFf. [Exit an Att. Cap. Exit Edmund. Cap. conj. (MS.).*

127. *daughters' dowers*] Warb. *Daughters Dowres* $F_1F_3F_4$. *daughters dower* Qq. *Daughters, Dowres* F_2. *daughters dowers* Rowe, Pope, Theob. Han.

the] Ff +, Bos. Knt, Coll. Del. Dyce i, Wh., Sch. *this* Qq et cet.

129. *with*] *in* Qq.

130. *Pre-eminence*] Jen. *Prehemi-nence* QqFf +, Cap. Steev. Ec.

134. *turn*] F_3F_4, Rowe, Knt, Del. Sch. *turne* F_1F_2. *turnes* Qq et cet.

we shall] Ff, Rowe, Steev. Ec. Knt, Del. Sch. Om. Pope +. *we* Cap. *we still* Qq et cet.

135, 136. *The name...rest,*] The first line ends *sway*, Ff, Rowe, Cap.

135. *name and...king;...of the rest*] *name; but...king, office*, Theob. (Nichols's *Lit. Hist.* ii, 369) conj. (withdrawn).

and all] Om. Cap.

addition] Ff +, Cap. Steev. Sing. Ktly, Sch. *additions* Qq et cet.

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125. **Who stirs?**] DELIUS interprets this as a threat, to terrify into silence any chance opposition on the part of the bystanders. MOBERLY: The courtiers seem unwilling to obey a command so reckless. [May it not be that the circle of courtiers are so horror-struck at Lear's outburst of fury, and at Cordelia's sudden and impending doom, that they stand motionless and forget to move? This is one of Shakespeare's touches, like old Capulet's calling Juliet 'you tallow-face,' to be interpreted by reading between the lines.—ED.]

128. **marry**] DELIUS: That is, provide a husband for her.

129, 138. **W. W. LLOYD**: It is apparent that Lear must long have put the sincerest affection to the sorest trials, and tasked the endurance even of sordid self-interest, and now he manifests undiminished appetite for the coarser luxury of sway at the very moment he releases unwilling purveyors from their bondage. The reserved train of one hundred knights, and the alternate visits he proposes, prove that in a most important respect he contemplates no abdication at all, but expects to obtain still, on the strength of obligation, more than all he had exacted so gallingly by the force of his regal power and dignity.

130. **effects**] WRIGHT: Used, apparently, of the outward attributes of royalty, everything that follows in its train. See II, iv, 176.

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The sway, revenue, execution of the rest,
Beloved sons, be yours; which to confirm,
This coronet part between you.
Kent. Royal Lear,
Whom I have ever honour'd as my king,
Loved as my father, as my master follow'd,
As my great patron thought on in my prayers,—
Lear. The bow is bent and drawn; make from the shaft.
Kent. Let it fall rather, though the fork invade
The region of my heart! Be Kent unmannerly,
When Lear is mad. What wouldst thou do, old man?

136. *The sway*] Separate line, Steev. Bos. Knt, Dyce.
of the rest] Om. Pope, Theob. Han. *and the rest* Cap. [offers it. (a stage direction) Anon.*
138. *between*] *betwixt* Qq, Glo.+, Mob.
[Giving the crown. Pope+.
[in Action of preventing him. Cap. Ec.
139. *my king*] *a king* F_3, Rowe, Pope.
140. *master*] *maister* Q_1.
follow'd] *followed* Qq.
141. *As my great*] *As my* F_3F_4. *And as my* Rowe, Pope, Theob. Han. Warb. Coll. (MS.).
prayers,—] *prayers*—Rowe+. *prayers.* $Q_1F_3F_4$. *praiers.* $Q_2F_2F_3$.
142. *drawn*] *drawen* Q_1.
143–153. *Let it.....hollowness*] Lines end *rather,...heart,...mad,...duty...bowes, folly,.....consideration.....life,.....leaſt,.... found....hollownes* Qq.
145. *mad*] *man* Q_1.
wouldst] *wouldeſt* $F_1F_2F_3$. *wilt* Qq.

133. **shall**] WRIGHT: Here used in the ordinary future sense; as if it had been preceded by 'we,' with perhaps something of the idea of fixed intention.

135. **addition**] External observance. See II, ii, 22; *Mach.* I, iii, 106; III, i, 99; *Ham.* I, iv, 20.

136. **of the rest**] WARBURTON reads 'of th' Hest,' because *Hest* is an old word for regal command. HEATH proposed to substitute *interest*, which will signify the legal right and property. JENNENS: It is most likely Sh. wrote *all the rest*. JOHNSON: The phrase means, I suppose, the execution of all the other business.

138. **coronet**] DELIUS thinks that this does not refer to Lear's own crown, that is among the things which he retains, but he delivers to his sons-in-law, who remain dukes after as well as before this transaction, a smaller ducal crown. Elsewhere Sh. accurately distinguishes between a *crown* and a *coronet*, see *Temp.* I, ii, 114; *Hen. V.*: II, Chor. 10. WRIGHT thinks that there can be no such distinction here; while SCHMIDT agrees with Delius.

143. **fork**] WRIGHT: Ascham says, in his *Toxophilus* (p. 135, ed. Arber), that Pollux describes two kinds of arrow-heads: 'The one he calleth ὀγκιον, descrybynge it thus, hauyng two poyntes or barbes, lookyng backewarde to the stele and the fethers, which surely we call in Englishe a brode arrowe head or a swalowe tayle. The other he calleth γλωχίς, hauyng .ii. poyntes stretchyng forwarde, and this Englysh men do call a forkehead.'

145. **What**] CAPELL: This is spoke on seeing his master put his hand to his sword.

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Think'st thou that duty shall have dread to speak, 146
When power to flattery bows? To plainness honour's
bound,
When majesty falls to folly. Reserve thy state,

147. *When.....bound,*] Johns. Two lines, Ff, Rowe. *When...honour,* one line, Pope, Theob. Han. Warb.

honour's] *honours* Qq. *honour Is* Pope, Theob. Han. Warb.

147–149. Lines end *honour...falls... check* Pope, Theob. Han. Warb.

148. *falls to folly*] Ff. (*fall* F_3) Rowe, Johns. Jen. Knt, Del. Dyce, Sch. *to folly falls* Pope, Theob. Han. Warb *stoops to folly* Qq et cet.

148. *folly.*] Johns. *folly;* Rowe. *folly,* QqFf.

Reserve thy state] Ff +, Knt, Del. Sing. Dyce i, Sch. *Reuerſe thy doome* Qq et cet.

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147. A trimeter couplet, see ABBOTT, § 501.

148. **majesty**] A dissyllable. See I, i, 90.

148. **Reserve thy state**] JOHNSON: I am inclined to think that *Reverse thy doom* was Shakespeare's first reading, as more apposite to the present occasion, and that he changed it afterwards to 'Reserve thy state,' which conduces more to the progress of the action. DELIUS defends the Ff, because Lear's surrender of his royalty proved subsequently more fatal to him than the unjust doom pronounced on Cordelia. WHITE cannot regard the text of the Ff as other than 'an accidental variation, because Kent makes no attempt to induce Lear to abandon his design of dividing his kingdom and abdicating his throne; he simply pleads for Cordelia. Between *reverse* and "reserve," the difference is only the transposition of two letters; and that change once made by accident, the other would naturally follow by design.' In *N. & Qu.* 5th Ser. v, 444, W. A. B. COOLIDGE argues against interpreting 'doom' by *destiny* [which I think no one but the critic himself ever did so interpret. Kent is such a noble fellow, that we who know Cordelia's truthfulness and honesty, and have heard her words spoken aside, cannot but think that he is here pleading her cause. But I am afraid we are too hasty. Kent is pleading not for Cordelia, but for Lear himself; he has not as yet made the slightest allusion to Cordelia. When Lear denounces her, Kent, who sees that Lear is crushing the only chance of future happiness, starts forward with 'Good my liege;' but before he can utter another word Lear interrupts him, and interprets his exclamation as an intercession for Cordelia; and we fall into the same error, so that when Kent speaks again we keep up the same illusion, whereas all that he now says breathes devotion to the king, and to no one else. The folly to which majesty falls is not the casting off of a daughter,—that is no more foolish in a king than in a subject,—but it is the surrendering of revenue, of sway, and of the crown itself,—this is hideous rashness, this is power bowing to flattery. Hence, Kent entreats Lear 'to reserve his state.' And to show still more conclusively that Lear, and not Cordelia, is chiefly in his thoughts, in his very next speech he says that the motive for which he now risks his life is the safety of the king. Furthermore, when Lear has been turned out of doors and his daughters have usurped all his powers, Gloucester (III, iv, 156) says, 'Ah that good Kent! He said it would be thus,' which cannot well refer to any other passage than the present. Moreover, had Kent been so devoted to Cordelia as to suffer banishment for her sake, would he not have followed her to France rather than followed as a servant

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And in thy best consideration check
This hideous rashness. Answer my life my judgement,
Thy youngest daughter does not love thee least;
Nor are those empty-hearted whose low sound
Reverbs no hollowness.
Lear. Kent, on thy life, no more!
Kent. My life I never held but as a pawn
To wage against thine enemies, nor fear to lose it,
Thy safety being the motive.
Lear. Out of my sight!
Kent. See better, Lear, and let me still remain
The true blank of thine eye.
Lear. Now, by Apollo,—
Kent. Now, by Apollo, king,

149. *And...consideration*] *with better judgment* Pope, Theob. Han. Warb.
150. *answer....judgement*] *with my life I answer* Pope, Theob. Han. Warb.
152, 153. *sound Reverbs*] *founds Reuerbe* Ff, Rowe, Knt, Sing. Ktly, Sch.
153. *thy life*] *my life* F_3F_4.
154. *as a*] *as* F_3.
155. *thine*] *thy* Qq, Pope, Theob. Han. Warb. Cap. Cam. Wr.
enemies] *foes* Pope, Theob. Han. Warb.
155. *nor*] *nere* F_1F_2. *ne're* F_3. *ne'er* F_4, Rowe, Knt, Del. Sta. Sch.
fear to] *fear'd to* Ed. conj.
156. *the motive*] *motive* Ff, Rowe, Knt, Sch.
159, 160. Kent. *Now....vain.*] One line, Qq.
159. *Apollo,—*] *Appollo,* Q_1. *Apollo—* Q_2. Apollo, F_1. Apollo. $F_2F_3F_4$.

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his great patron whom he had thought on in his prayers? It need scarcely be added that 'reserve thy state' means 'retain thy royal dignity and power.'—ED.]

150. **Answer**] JOHNSON: That is, Let my life be answerable for my judgement, or I will stake my life on my opinion. [For other instances of the subjunctive used optatively or imperatively, see ABBOTT, § 364; also see *Macb.* V, vi, 7.]

153. **Reverbs**] STEEVENS: Perhaps a word of Shakespeare's own making, meaning the same as *reverberates*.

154. **pawn**] STEEVENS: That is, a *pledge*. CAPELL, followed by HENLEY, strangely thinks that this refers to the pawn in a game of chess.

155. **wage**] DYCE (*Glost.*): That is, to stake in wager.

158. **blank**] JOHNSON: The 'blank' is the *white* or exact mark at which the arrow is shot. 'See better,' says Kent, 'and keep me always in your view.'

159. **Apollo**] MALONE: Bladud, Lear's father, according to Geoffrey of Monmouth, attempting to fly, fell on the temple of Apollo, and was killed. This circumstance our author must have noticed, both in Holinshed's *Chronicle* and *The Mirrour for Magistrates*. STEEVENS: Are we to understand, from this circumstance, that the *son* swears by Apollo, because the *father* broke his neck on the temple of that deity? MALONE: We are to understand that Sh. learned from hence that Apollo was worshipped by our British ancestors, which will obviate Dr. John-

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Thou swear'st thy gods in vain.

Lear. O vassal! miscreant! 160

Alb.
Corn. } Dear sir, forbear.

Kent. Kill thy physician, and thy fee bestow
Upon the foul disease. Revoke thy gift;
Or, whilst I can vent clamour from my throat,
I'll tell thee thou dost evil.

Lear. Hear me, recreant! 165
On thine allegiance, hear me!
That thou hast sought to make us break our vow,

160. *swear'st*] *swearest* Q$_1$.
O vassal! miscreant!] *Vaſſall, recreant.* Qq. *O, vassal! recreant!* Coll.
[Laying his hand on his sword. Rowe. In Action of drawing his Sword. Cap.

161. Alb. Corn. *Dear sir, forbear.*] Om. Qq.
[interposing, Cap.

162. *Kill*] Ff +, Knt, Sta. Sch. *Doe, kill* Qq et cet. Reading *Do* as a separate line, Steev. '93. Bos. Coll. Del. Sing. Dyce, Wh. Ktly, Glo. +.

162–165. *Kill.....evil.*] Lines end, *phyſicion,...diſeaſe,...clamour...euill* Qq.

162. *thy fee*] Ff +, Jen. Ec. Knt, Sch. *the fee* Qq et cet.

163. *Upon the*] *Upon thy* Cap.
thy gift] F$_3$. *thy guift* F$_4$. *the gift* F$_1$F$_2$, Rowe. *thy doome* Qq, Pope +, Glo. +, Mob.

165, 166. *Hear....me!*] As in Cap. One line, QqFf, Rowe, Jen. Del. Sing. Ktly, Sch.

165. *recreant!*] Om. Qq.

166. *On thy...me!*] Om. Pope +.
thine] *thy* Qq, Cam.

167. *That*] Ff, Rowe, Knt, Wh. Sch. *Since* Qq et cet.
vow] *vowes* Ff, Rowe, Knt, Sch.

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son's objection, in a subsequent note, to Shakespeare's making Lear too much a mythologist.

160. **swear'st**] ABBOTT (§ 200): The preposition is omitted after some verbs which can easily be regarded as transitive. See also 'smile you my speeches,' II, ii, 77. WRIGHT: Sh. frequently uses the verb in a transitive sense when it has a person for its object, as in *Jul. Cæs.* II, i, 129; but in the sense of appealing to a deity by an oath, it is not common.

160. **miscreant**] DELIUS says that Kent is a 'miscreant' in regard to Apollo and the gods, whom he has contemptuously termed 'thy gods;' and that *recreant*, of the Qq, he is in regard to Lear. But, as SCHMIDT says, Sh. uses 'miscreant' very frequently in the sense of moral worthlessness.

164. **clamour**] WALKER has a section (*Crit.* i, 156) devoted to the meaning of this word, which he seems to think expresses an idea of wailing or lamentation. The present passage can with difficulty be said to support this theory.

167. **That**] To WHITE, 'That' of the Ff seems more in keeping with the style of this play. 'Of old *that* had, as it still has among our best writers, the sense of *for that, seeing that, assuming*.' So, SCHMIDT also says, that the causative *since* of the Qq is less in the tone of suppressed passion which characterizes the speech, and leads, grammatically, less directly than 'that' to the main point: 'take thy reward.' See I, i, 70.

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Which we durst never yet, and with strain'd pride
To come betwixt our sentence and our power,
Which nor our nature nor our place can bear,
Our potency made good, take thy reward.
Five days we do allot thee, for provision
To shield thee from diseases of the world,
And on the sixth to turn thy hated back

168. *strain'd*] *ſtraied* Qq.
169. *betwixt*] *betweene* Qq, Cap. Jen. Ec. Glo. +, Mob.
sentence] *ſentences* F_3, Knt i, Del. i.
171. *Our...made*] *Nor...make* Heath. *Or...make* Johns. conj.
171. *made*] *make* Q_2, Pope, Warb. Bos.
172. *Five*] *Foure* Qq, Jen.
173. *diseases*] *diſaſters* Ff +, Cap. Ec. Knt, Del. Dyce i, Wh.
174. *sixth*] *ſixt* $F_1F_2F_3$. *ſift* Qq.

169. power] EDWARDS: That is, our power to execute it.

170. WRIGHT: This line gives the key to Lear's hasty and impetuous character.

170. nor ... nor] WRIGHT: For *neither* ... 'nor,' compare *Oth.* III, iv, 116, 117.

171. made good,] JOHNSON: 'As thou hast come with unreasonable pride between the *sentence* which I had passed, and the *power* by which I shall execute it, *take thy reward* in another sentence which shall *make good*, shall establish, shall maintain, *that power*.' Mr. Davies thinks, that 'our potency made good,' relates only to *our place*. Which our nature cannot bear, nor our *place*, without departure from the *potency* of that place. This is easy and clear. Lear, who is characterized as hot, heady, and violent, is, with very just observation of life, made to entangle himself with vows, upon any sudden provocation to vow revenge, and then to plead the obligation of a vow in defence of implacability. STEEVENS: In my opinion, 'made' is right. Lear had just delegated his power to Albany and Cornwall, contenting himself with only the name and all the additions of a king. He could, therefore, have no *power* to inflict on Kent the punishment which he thought he deserved. 'Our potency made good' seems to me only this: They to whom I have yielded my power and authority, yielding me the ability to dispense it in this instance, take thy reward. MALONE: The meaning, I think is: As a proof that I am not a mere threatener, that I have power as well as will to punish, take the due reward of thy demerits; hear thy sentence. The words 'our potency made good' are in the absolute case. WRIGHT: Lear still speaks as king, although he had announced his intention of abdicating. It is difficult, therefore, to understand why Steevens should have stumbled at this passage. The reading of Q_2 can only mean 'make good or establish our power by taking thy punishment as an acknowledgement of it.' MOBERLY: Sh. ingeniously makes Lear forget that he is giving up his power on that very day, and pronounce a sentence on Kent to take effect in ten days.

173. diseases] MALONE: The alteration of the Ff was made by the printer in consequence of his not knowing the meaning of the original word. 'Diseases,' in old language, meant the slighter *inconveniences, troubles*, or *distresses of the world*. The provision that Kent could make in five days might, in some measure, guard him against the 'diseases' of the world, but could not shield him from its *disasters*. [See note in *Macb.* V, iii, 21.—ED.]

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Upon our kingdom. If on the tenth day following
Thy banish'd trunk be found in our dominions,
The moment is thy death. Away! By Jupiter,
This shall not be revoked.

Kent. Fare thee well, king; sith thus thou wilt appear,
Freedom lives hence, and banishment is here.—
The gods to their dear shelter take thee, maid,
That justly think'st and hast most rightly said!—
And your large speeches may your deeds approve,
That good effects may spring from words of love.—
Thus Kent, O princes, bids you all adieu;
He'll shape his old course in a country new. [*Exit.*

175. *on*] Om. F_3F_4+.

177. *death. Away! By*] Johns. *death: away. By* Pope. *death, away, by* Qq. *death, away. By* Ff.

177, 178. *By....revoked*] One line, Q_4.

179. *Fare*] *Why fare* Qq, Jen. Ec. Var.

sith thus] *since thus* Q_1, Jen. Ec. Steev. Var. Coll. i, Del. Sing. Wh. Ktly. *since* Q_4.

180. *Freedom*] *Friendship* Qq, Jen.

181. [To Cordelia, Han.

dear shelter] *protection* Qq.

thee, maid] *thee maid* $F_1F_2F_3$. *the maide* Q_1. *the maid* Q_4.

182. *justly....rightly*] *rightly....justly* Qq, Jen.

think'st] *thinks* Q_1F_4. *thinkes* Q_4. *hast*] *hath* Q_4.

183. [To Gon. and Regan. Han.

your large speeches] *you, large speechers*, Cap.

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175. tenth] COLLIER (ed. 2) adopts the (MS.) emendation of *seventh*, but returns to the old text in his ed. 3, presumably for metrical reasons. DANIEL (*Notes*, &c., p. 76): Read *se'nth*; the sense of the passage requires this alteration. If we may contract 'sevennights' to *se'nnights*, why not 'seventh' to *se'nth*?

177. Jupiter] JOHNSON: Sh. makes his Lear too much a mythologist; he had 'Hecate' and 'Apollo' before.

BUCKNILL (p. 176): Lear's treatment of Kent; his ready threat in reply to Kent's deferential address; his passionate interruptions and reproaches; his attempted violence, checked by Albany and Cornwall; and, finally, the cruel sentence of banishment, cruelly expressed,—all these are the acts of a man in whom passion has become disease.

179. Fare thee] For instances of the use, for euphonic reasons, probably of 'thee' for *thou*, see ABBOTT, § 212.

179. sith] Here, as in *Ham.* II, ii, 6, the Ff and Qq differ in the use of 'sith' and 'since,' showing, as CLARENDON points out, that Sh. did not uniformly observe the distinction laid down by MARSH. See notes on the passage in *Ham.*

180. Freedom] JENNENS: 'Friendship,' of the Qq, seems more properly opposed to 'banishment;' for what is 'banishment' but the being driven away from our friends and countrymen?

183. CAPELL affirms that his 'emendation will not appear an unfit one to such as mark the ill-construction of the line, and it's ill connection with the line that comes after, in their old reading.'

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Flourish. *Re-enter* GLOUCESTER, *with* FRANCE, BURGUNDY, *and* Attendants.

Glou. Here's France and Burgundy, my noble lord. 187
Lear. My lord of Burgundy,
We first address toward you, who with this king
Hath rivall'd for our daughter; what, in the least, 190
Will you require in present dower with her,
Or cease your quest of love?
Bur. Most royal majesty,
I crave no more than hath your highness offer'd,
Nor will you tender less.
Lear. Right noble Burgundy,

Flourish.] Om. $QqF_2F_3F_4$.
Re-enter...] Cap. Enter France and Burgundie with Glofter. Qq (Burgundy Q_4. Glocester Q_4). Enter Glofter with France, and Burgundy Attendants. Ff +.
187. SCENE III. Pope, Han. Johns. Jen.
Glou.] Glo. or Gloſt. Qq. Cor. Ff, Rowe, Pope.
188–192. *My...love?*] Four lines, end-:ng *you,...daughter,...preſent...loue?* Qq.
188. *lord*] *L.* Q_4.
of] *or* Q_4.
189. *toward*] Ff +, Jen. Knt, Coll. Del. Dyce i, Sta. Wh. Ktly, Sch. *towards* Qq et cet.
189. *this*] *a* Qq.
190. *Hath*] *Have* Pope +, Jen. Ec.
in the least] *at least* Pope, Theob. Han. Warb.
192. *Most*] Om. Qq.
192–194. *royal...leſs.*] Two lines, the first ending *what*, Qq.
193. *hath*] *what* QqF_3F_4 +, Jen. Ktly, Cam.
offer'd] *offered* Qq.
194. *leſs.*] *leſſe?* QqF_1F_2. *leſt?* F_3.
194–198. *Right...pieced,*] Four lines, ending *vs,...fallen;...little...peec'ſt*, Qq.

186. JOHNSON: He will follow his old maxims; he will continue to act upon the same principles. STEEVENS quotes: 'St. George for England! and Ireland now adieu, For here Tom Stukely shapes his course anew.'—Peele's *Battle of Alcazar*, 1594, p. 117; ed. Dyce. AS YOU LIKE IT (*Gent. Maga.*, lx, p. 402) conjectures *corse* for 'course,' and explains that Kent means that 'he'll conform his old body, approaching towards a corse, to the customs of a new country.' WRIGHT so far agrees with this anonymous critic as to think that there is 'evidently a play intended upon the words "course" and "corse."' [The antithesis is so marked between 'old' and 'new' that, to me, the simpler the interpretation the better: Kent's old age must be finished in a new country. The jingle between 'course' and 'corse' is certainly Shakespearian, but I cannot see that it is called for here; the situation is not so tragic that it needs the relief of a smile, and, moreover, 'to shape a corse' is well-nigh unintelligible.—ED.]

187. Here's] See III, iii, 17; *Ham.* III, iv, 202; IV, v, 5; *Mach.* II, iii, 137; and ABBOTT, § 335.

190. Hath] For instances of the relative followed by a singular verb, though the antecedent be plural, see ABBOTT, § 247.

190. rivall'd] SCHMIDT: The only instance in Sh. of its use as a verb.

190. in the least] WRIGHT: At least. So 'in the best' for 'at best' in *Ham.* I, v, 27. SCHMIDT: Here alone in Sh. thus used.

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When she was dear to us, we did hold her so;
But now her price is fall'n. Sir, there she stands.
If aught within that little-seeming substance,
Or all of it, with our displeasure pieced,
And nothing more, may fitly like your grace,
She's there, and she is yours.
Bur. I know no answer.
Lear. Will you, with those infirmities she owes,
Unfriended, new-adopted to our hate,
Dower'd with our curse and stranger'd with our oath,
Take her, or leave her?
Bur. Pardon me, royal sir;

195. *did hold*] *held* F_3F_4 +, Jen.
196. *price*] *prife* Q_1.
fall'n] *fallen* QqF_3F_4.
197. *little-seeming*] Coll. iii, Walker. *little, seeming*, Cap. *little, seeming* Steev. '78, Ec. Var. Knt, Sing. *little feeming* QqFf et cet.
198. *pieced*] *piec'd* Ff. *peec'ft* Qq. *pierc'd* Pope.
199. *more*] *elfe* Qq.
200. *she is*] Om. Voss.
201. *Will*] *Sir will* Q_1. *Sir, will* Q_2, Cap. Steev. Mal. Ec. Var. Sing. (*Sir*, in a separate line, Steev. Bos. Sing.)
202. *new-adopted*] Hyphen by Pope.
203. *Dower'd*] *Dow'rd* F_1. *Dowr'd* $F_2F_3F_4$. *Couered* Q_1Q_2.
204. *Take her,*] *Take leave,* F_3F_4.
her?] Rowe. *her.* QqFf.
204, 205. *Pardon...conditions.*] The first line ends at *vp*, Qq.
204. *me*] Om. Pope+.

195. so] CAPELL: Speaking indefinitely, as one unwilling to say how much she was dear to him; and giving 'so' the force of —so and so, or at such and such price, as men sometimes express themselves. ECCLES, MALONE, and MOBERLY think that it means 'worthy of that high dowry,' in which opinion the present Editor agrees, but WRIGHT thinks that it means simply dear.

197. seeming] JOHNSON: Beautiful. STEEVENS: Specious. WRIGHT: That substance which is but little in appearance. MOBERLY: Her nature that seems so slight and shallow. Lear speaks in the next line of her 'infirmities,' her want of established principle as compared with her decided and outspoken sisters. SCHMIDT thinks that all these definitions fail to take into account Shakespeare's use of the word 'substance,' whereby he commonly expresses *reality* in opposition to *shadow*; 'seeming substance' means, therefore, something which pretends to be that which it is not. Perhaps, he adds, 'seeming' is to be taken as a gerund, and 'seeming substance' may then mean a creature whose reality is mere show or seeming.

198. pieced] WRIGHT: See III, vi, 2.

199. like] See *Ham.* II, ii, 80.

201. owes] Owns.

203. stranger'd] See ABBOTT, § 294, for a list of over thirty passive verbs, formed from adjectives and nouns, found mostly in the participle; in *Lear* are the following: 'faith'd,' II, i, 70; 'window'd,' III, iv, 31; 'H› childed as I father'd,' III, vi, 108; 'nighted,' IV, v, 13; 'the death-practised duke,' IV, vi, 275.

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Election makes not up in such conditions.
Lear. Then leave her, sir; for, by the power that made me,
I tell you all her wealth.—[*To France*] For you, great king,
I would not from your love make such a stray,
To match you where I hate; therefore beseech you
T' avert your liking a more worthier way
Than on a wretch whom nature is ashamed
Almost t' acknowledge hers.
France. This is most strange,

205. *up in*] Ff, Rowe, Knt, Sch. *up on* Qq et cet.
207. [To France] Pope. Om. QqFf.
210. *worthier*] *worthy* Pope +.
212–218. *This.....degree*] Six lines, ending *now....praise,....detect,...thing,... favour,...degree*, Qq.

205. **makes not up**] JOHNSON: To make up, in familiar language, is neutrally, to *come forward*, to *make advances*, which I think is meant here. MALONE: Election comes not to a decision. KNIGHT: The *choice* of Burgundy refuses to come to a decision, *in* such circumstances, or *on* such terms. MASON thinks that 'up' and 'on' should be read as one word, in order to make the sense evident. But WRIGHT's note is conclusive: 'Election makes not its choice, comes to no decision, resolves not. We still say "to make up one's mind," and the phrase is here used elliptically in the same sense.'

205. **in such conditions**] SCHMIDT (*Zur Textkritik*, &c., p. 14): If 'conditions' be here taken in its ordinary sense, it requires, even according to Shakespeare's own mode of speaking, *on* before it, instead of 'in;' but it is not 'conditions' that are spoken of in what precedes: 'Will you, with those infirmities she owes, Unfriended, new-adopted to our hate, Dower'd with our curse, and stranger'd with our oath,' &c. It is qualities that are here enumerated, and it is in just this sense of *quality* that Shakespeare very often uses 'condition.' *Meas. for Meas.* I, i, 54: 'our haste from hence is of so quick condition that it prefers itself,' &c. *Mer. of Ven.* V, i, 74: 'unhandled colts, fetching mad bounds . . . which is the hot condition of their blood.' *Hen. V:* IV, i, 108: 'all his senses have but human conditions.' *Much Ado*, III, ii, 68: 'one that knows him, and his ill conditions,' &c. That the word in this sense may also have the preposition *in* before it can be shown by abundant examples. *As You Like it*, I, ii, 47: 'I know you are my eldest brother, and in the gentle condition of blood you should so know me.' *Rich. II:* II, iii, 107: 'in conditions of the worst degree, in gross rebellion,' &c.

208, 209. **such . . . To**] For instances of the omission of *as* after *such*, *so*, see ABBOTT, § 281, and line 216.

209. **beseech**] For instances of the omission of the nominative, see ABBOTT, § 401.

210. **avert**] SCHMIDT: Not elsewhere in Sh. as a verb.

210, 215. **more worthier . . . Most best**] For instances of double comparatives and superlatives, see ABBOTT, § 11.

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That she, who even but now was your best object,
The argument of your praise, balm of your age,
The best, the dearest, should in this trice of time
Commit a thing so monstrous, to dismantle
So many folds of favour. Sure, her offence
Must be of such unnatural degree
That monsters it, or your fore-vouch'd affection

213. *she, who*] *she whom* F_1, Sing. *she, that* Q_1, Mal. Steev. Var. Coll. Glo. +, Mob. *She that* Q_2.
best] Om. F_1. *blest* Coll. (MS.).
214. *The...praise*] *Your praise's argument* Pope, Theob. Han. Warb.
215. *The best, the*] Ff, Rowe, Johns. Cap. Steev. Ec. Knt, Sing. Wh. Sch. *Most best, most* Qq et cet.
Most...dearest] *Dearest and best* Pope, Theob. Han. Warb. *And dearest, best* Quincy (MS.).
217. *folds*] *foulds* Q_3.
her offence] *th' offence* Pope, Han.
219. *That monsters it*] *As monstrous is* Rowe, Pope. *As monsters it* Han.
or] *ere* Theob. conj. (withdrawn).
your fore-vouch'd] *your fore-vouchd* Ff. *you for vouchd* Qq, Jen.
affection] *affections* Qq, Jen.

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213. **best**] COLLIER (ed. 3): The compositor [instead of *blest*] caught 'best' from the next line but one.

213. **object**] SCHMIDT (*Zur Textkritik*, &c., p. 14): Sh. uses this word, without an adjective, in an expanded sense, equivalent to that which one has always in his eye, or seeks out with his eye, the delight of his eye. Thus, *V. and A.*, 255: 'The time is spent, her object will away,' &c.; *Ib.*, 822: 'So did the merciless and pitchy night Fold in the object that did feed her sight;' *Mid. N. D.* IV, i, 174: 'the object and the pleasure of mine eye is only Helena;' *Cymb.* V, iv, 55: 'fruitful object be In eye of Imogen.' Where Timon, IV, iii, 122, tells Alcibiades to 'swear against objects,' he means 'pour out curses, when whatever touches the heart of man presents itself to the eye.' The interpolated 'best,' in the present passage, while it makes the phrase more generally understood, weakens instead of strengthens the passage. [The omission of the adjective throws the accent on the last syllable of 'object,' which may be correct, but I can find no other similar accentuation of this noun in Sh.—ED.]

219. **monsters it**] WRIGHT: That is, makes it monstrous.

219, 220. **or . . . taint**] JOHNSON interprets thus: 'her offence must be prodigious, or *you* must *fall into reproach* for having *vouch'd affection* which you did not feel.' By changing 'Fall,' of the Ff, into *Falls*, he says the same sense is produced, and adds 'another possible sense. "Or" signifies *before*; the meaning of the Ff may therefore be: "Sure her crime must be monstrous *before* your affection can be affected with hatred."' JENNENS, the sturdy champion of the Qq, enclosing the whole phrase in parentheses, thus defends and interprets their text: The best way to make sense [of the Qq text] will be to consider what was the real cause of the estrangement of Lear's love from Cordelia; it was the vouch'd affections of his three daughters; the two eldest vouch'd such affection to him as was beyond all nature and possibility to a father; but Cordelia vouched only such an affection as was natural and reasonable for a daughter to feel for her father. Now, Lear was *fallen into*

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Fall'n into taint; which to believe of her,
Must be a faith that reason, without miracle,
Should never plant in me.
Cor. I yet beseech your majesty,
(If for I want that glib and oily art,
To speak and purpose not, since what I well intend,
I'll do't before I speak,) that you make known

220. *Fall'n*] *Falne* Q_1Q_2. *Fall* Ff, Steev. Ec. Knt, Del. Sing. Dyce i, Sta. Ktly, Sch. *Could not fall* Rowe, Pope, Han.
220, 221. *of her....without*] One line, Han.
221. *faith that....miracle*] *faith....A miracle*, Han.
222. *Should*] Ff+, Ec. Knt, Dyce, Sta. Wh. Sch. *Could* Qq et cet.
plant] *plaint* Q_2.
222. *majesty,*] *Maiefty.* F_2.
222, 223. *I yet...(If for*] One line, Han.
223. (*If for*] Theob. *If* (*for* Pope, Johns, Jen. No parenthesis, QqFf. (*if so* Han.
If for] *Seeing* Cap. conj.
223, 224. *I...speak*] One line, Han.
224. *well*] *will* Ff, Rowe, Del. i, Sch.
225. *make known*] *may know* Qq, Jen. [To France. Jen.

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taint, i. e. his judgement was corrupted, in preferring the extravagant and lying protestations of his eldest daughters to the sincere and just ones of his youngest. And if we ruminate a little, this is the only second reason for Lear's rejecting Cordelia that can with any probability be supposed to be guessed at by France; for it would be rude in France to charge Lear with vouching the dearest affections to one he did not really love; and it is absurd to suppose that so great a love should change to hate, without she had committed some very great crime, and which France could not be brought to believe; therefore, this second guess becomes the only one, and the true one, viz: that Regan and Goneril had, by their superior art in coaxing, won all Lear's love from Cordelia. MALONE held to this interpretation until he 'recollected that France had not heard the extravagant professions made by Regan and Goneril.' Then he gives what seems to me the true construction of the passage: 'Either her offence *must be* monstrous, or, if she has not committed any such offence, the affection which you always professed to have for her *must be* tainted and decayed' [that is, 'must be' is to be understood before 'Fall'n.' It is easy to see how the text of the Ff arose. The last syllable of Fall*en* was absorbed by the first syllable of 'into,' so that even were *Fall* of the Ff to be adopted, I think it should be printed *Fall'*.—ED.]

222. **majesty**] A dissyllable.

223. **If for**] ABBOTT, § 387, supposes an ellipsis after 'If' of *it is*, and takes 'for' as equivalent to *because*. JENNENS and ECCLES suppose that it is a broken speech, expressing the modest fear and bashful diffidence of Cordelia, heightened by her concern under her pitiable circumstances. For instances of 'for,' meaning *because*, see SCHMIDT, *Lex.* s. v.

225–227. **that . . . step**] JENNENS, true to the Qq, and adopting their text here, believes that this is addressed to France; then, without making a period, Cordelia turns again to the king.

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It is no vicious blot, nor other foulness, 226

226. *nor other*] Coll. (MS), Sing. ii. Sch. *murder, or* Q_2 et cet. *no slur, or murder or* Q_1. *murther, or* Ff, Wh. Cartwright.

226. nor other] COLLIER (*Notes*, &c., p. 451): *Murder* or *murther*, of the Ff, seems entirely out of place; Cordelia could never contemplate that anybody would suspect her of *murder* as the ground of her father's displeasure; she is referring to 'vicious blots' and 'foulness' in respect to virtue. The copyist or the compositor miswrote or misread *nor other* 'murther.' *Blackwood's Maga.* (Oct. 1853, p. 464): France has just before said: 'Sure her offence must be of such *unnatural* degree That *monsters* it'—that is, it can be nothing short of some crime of the deepest dye, and therefore 'murder' does not seem to be so much out of place in the mouth of Cordelia. WHITE pronounces this emendation 'only specious; for "vicious blot" is altogether too general a term to be put in the alternative with "foulness," almost as general, and of like meaning. I do not doubt that Sh. wrote "murther."' [In his *Shakespeare's Scholar*, WHITE gave in his adherence to Collier's emendation, saying that 'mur*ther* is an easy and undeniable mistake for *nor other*,' and that 'murder' has no proper place in the category of blemishes enumerated by Cordelia.] WALKER (*Crit.* iii, 275): What has *murder* to do here? Read *umber*. MALONE on '*umber'd* face,' *Hen. V.* IV, Chorus: '*Umber* is a dark yellow earth brought from Umbria in Italy, which, being mixed with water, produces such a dusky yellow colour as the gleam of fire by night gives to the countenance. Our author's profession probably furnished him with this epithet; for, from an old MS play, entitled *The Telltale*, it appears that *umber* was used in the stage exhibitions of his time. In that piece, one of the marginal directions is: "He *umbers* her face."' DYCE (ed. 2): Undoubtedly the original reading is a very suspicious one. HALLIWELL: Most readers will agree with Dyce. BAILEY (ii, 89) proposes *burden*, because [Heaven save the mark!] the 'burden of guilt, the burden of dishonour, the burden of sorrow, are all Shakespearian expressions.' STAUNTON: Collier's (MS) emendation is certainly a very plausible substitution. KEIGHTLEY: How could the pure and gentle Cordelia suppose herself to be suspected of murder? which, moreover, accords not with the other charges she enumerates. I feel strongly persuaded that Sh.'s word was *misdeed*, which, if a little effaced, might easily be taken for 'murder.' HUDSON: *Murder* seems a strange word to be used here, and Collier's reading has some claims to preference; but I suspect Cordelia purposely uses *murder* out of place, as a glance at the hyperbolical absurdity of denouncing her as 'a wretch whom Nature is ashamed to acknowledge.' MOBERLY: There seems good reason for adopting Collier's reading: the gradation 'vicious blot, murder, foulness' would not be happy. Moreover, from the parallel expression, 'vicious mole of nature,' in *Ham.* I, iv, 24, we may conclude that in this line Cordelia refers to natural defects, which Lear might be supposed to have just discovered; but in the next line: 'No unchaste action,' &c. to evil actions, from all suspicions of which she wishes to be cleared. [If ever emendation be necessary, here seems to be the occasion. Rather than suppose that Cordelia could be accused of *murder*, I would adopt Walker's far-fetched 'umber' or Keightley's prosaic 'misdeed.' Instead, we have what is to me an *emendatio certissima*, restoring the rhythm, according with the *ductus literarum*, and offering no violence to the consistency of Cordelia's character. To White's objection, which seems to me the only serious one, that there is not enough of an alternative between

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No unchaste action, or dishonour'd step, 227
That hath deprived me of your grace and favour;
But even for want of that for which I am richer,
A still-soliciting eye, and such a tongue 230
That I am glad I have not, though not to have it
Hath lost me in your liking.

Lear. Better thou
Hadst not been born than not t' have pleased me better.

227. *unchaste*] *vncleane* Qq.
dishonour'd] *dishonord* Q$_1$. *dishonored* F$_2$. *difhonoured* Q$_2$F$_1$F$_3$F$_4$.
step] *stoop* Coll. iii. (MS).
228. [To Lear. Jen.
grace and] *grace's* Anon.*
229. *for want*] *the want* Han. Cap. Ec. Huds.
I am] *I'm* Pope +, Jen. Dyce ii.
richer] *rich* Qq.
230. *still-soliciting*] Hyphen, Theob.
231. *That*] *As* Qq, Cap. Jen. Coll. ii, Glo. +, Dyce ii, Mob. Huds.
I have not] *I've not* Pope +.
232. *Better*] *Goe to, goe to, better* Qq (subs.), Jen.
232, 233. *Better...better.*] Pope. The first line ends *borne*, Qq, Cap. Jen. At *hadſt*, Ff, Rowe.
233. *t' have*] *t have* F$_2$. *to haue* Qq. *have* Pope +.

'blot' and 'foulness,' may there not be opposed that Cordelia's distress might make her verge on incoherence? As Moberly truly says, 'the gradation from a vicious blot to murder, and then to foulness, is not happy.' This alone is so un-Shakespearian that of itself it would taint the line. Murder may have been a much less heinous crime in Shakespeare's days than at present, and Lady Capulet may have thought to cheer Juliet's drooping spirits with the contemplation of Romeo's assassination, but that it could ever have been of less degree than foulness demands a faith that reason without miracle can never plant in me. Can a parallel instance of anticlimax be found in Sh.? And mark how admirably the lines are balanced: 'vicious blot or foulness, unchaste action or dishonour'd step.'—ED.]

229. **But . . . richer**] WRIGHT: The construction is imperfect, though the sense is clear. We should have expected 'even the want,' as Hanmer reads, but Sh. was probably guided by what he had written in the line preceding, and mentally supplied 'I am deprived.' There is an obscurity about 'for which.' It would naturally mean 'for having which,' but here it must signify 'for wanting which.'

230. **still**] Constantly. See *Ham.* I, i, 122.

231. **I have**] MOBERLY: Pronounce 'I've not.'

232. **in your liking**] WRIGHT: The 'in' denotes the amount of the loss,—as in the phrases, 'they shall amerce him in an hundred shekels of silver'—Deut. xxii, 19; 'condemned the land in an hundred talents of silver,' &c.—2 Chron. xxxvi, 3; and the common expression 'to stand one in,' for 'to cost.' The phrase may also be explained, 'hath caused me loss in respect of your love.'

232. **Better**, &c.] BUCKNILL (p. 177): All this is exaggerated passion, perverted affection, weakened judgement; all the elements, in fact, of madness, except incoherence and delusion. These are added later, but they are not essential to madness; and, as we read the play, the mind of Lear is, from the first, in a state of actual unsoundness, or, to speak more precisely, of disease.

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France. Is it but this? a tardiness in nature
Which often leaves the history unspoke
That it intends to do?—My lord of Burgundy,
What say you to the lady? Love's not love
When it is mingled with regards that stands
Aloof from th' entire point. Will you have her?
She is herself a dowry.
Bur. Royal Lear,
Give but that portion which yourself proposed,
And here I take Cordelia by the hand,
Duchess of Burgundy.
Lear. Nothing. I have sworn; I am firm.
Bur. I am sorry then you have so lost a father
That you must lose a husband.
Cor. Peace be with Burgundy!
Since that respects of fortune are his love,

234. *but this?*] *no more but this*, Qq, Jen. Var.

235. *Which*] *That* Qq, Jen.
leaves] *loves* Q_3.

235–238. *Which...stands*] Three lines, ending *do,...Lady?...stands*, Qq.

237. *Love's*] *Love is* Qq, Jen. Steev. Ec. Var. Coll. Sing. Ktly.

238. *regards that stands*] Sch. *regards, that stands* Ff, Rowe. *respects that stands* Qq. *respects that stand* Mal. Steev. Bos. Coll. Sing. Sta. Ktly. *regards, and stands* Cap. *regards: that stands* Jen. *regards that stand* Pope et cet.

239. *th'*] Ff, Rowe+, Sing. Wh. Sch. *the* Qq et cet.
point. Will] Steev. *point wil* Q_1. *point, will* Q_2Ff, Rowe. *point. Say will* Pope+, Cap. Jen.

240. *a dowry*] *and dowre* Q_1. *and dower* Q_2, Jen.

240–243. *Royal...Burgundy.*] Three lines, ending *portion*...Cordelia...Burgundie, Q_1; ending *portion...take*...Burgundy, Q_2.

240. *Lear*] Q_2. *Leir* Q_1. *King* Ff+, Knt, Dyce i, Wh. Sch.

241. *yourself*] *you yourself* Bos. (misprint?)

244. *I have sworn; I am firm.*] *I haue [sworn, I am firm.* Ff. *I haue [sworne.* Qq, Jen. *I've sworn.* Pope+.

245. *I am*] *I'm* Pope+, Dyce ii, Huds.

246–248. *Peace....wife.*] Two lines, the first ending *respects*, Qq.

246. *Burgundy*] Burguny F_2.

247. *respects of fortune*] *respect and fortunes* Ff, Rowe, Pope, Sch.

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235. history] SCHMIDT: Frequently used for what passes in the inner life of man. Cf. *Son.* xciii; *Meas. for Meas.* I, i, 29; *Rich. III:* III, v, 28.

235. unspoke] WRIGHT: Sh. uses both forms of the participle of the verb *speak*. See *Temp.* IV, i, 31. In the A. V. of the Bible the form 'spoken' alone occurs.

237. Love's not love] Compare *Son.* xcvi.

237. regards] KNIGHT: Considerations.

238. entire] JOHNSON: Single, unmixed with other considerations. MOBERLY: The main point of affection.

247. Since that] See *Mach.* IV, iii, 106, or ABBOTT, § 287.

247. respects of fortune] If we adopt this reading, 'respects' is used like 're-

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I shall not be his wife.
France. Fairest Cordelia, that art most rich being poor,
Most choice forsaken, and most loved despised,
Thee and thy virtues here I seize upon.
Be it lawful I take up what's cast away.
Gods, gods! 'tis strange that from their cold'st neglect
My love should kindle to inflamed respect.—
Thy dowerless daughter, king, thrown to my chance,
Is queen of us, of ours, and our fair France.
Not all the dukes of waterish Burgundy
Can buy this unprized precious maid of me.—
Bid them farewell, Cordelia, though unkind
Thou losest here, a better where to find.

249. *that*] *thou* Han.
251. *seise*] *ceaze* Q$_2$.
252. *Be it*] *Be't* Pope +, Dyce ii.
253. *cold'st*] *couldſt* Q$_2$.
255. *my chance*] *thy chance* Qq.
257. *of*] *in* Qq, Jen.
258. *Can*] *Shall* Qq, Jen. Steev. Ec. Var. Coll. Sing. Sta. Del. Kly, Huds.
259, 260. *unkind; Thou*] Theob. *unkinde, Thou* Ff, Rowe, Pope. *vnkind Thou* Qq.
260. *better where*] *better-where* Sta.

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gards,' in line 238, or in *Ham.* II, ii, 79, and, of course, with the same meaning as in *Ham.* III, i, 68. But it is doubtful if the reading of the Ff be not better; it means the same, and the turn of the phrase is certainly Shakespearian. SCHMIDT (*Zur Textkritik*, p. 15), in reference to this passage, has given several instances of hendiadys in this very play, *e. g.* I, ii, 45: 'This policy and reverence of age,' equivalent to 'this policy of revering age;' I, ii, 165: 'nothing like the image and horror of it,' equivalent to 'the horrible image of it;' I, iv, 336: 'This milky gentleness and course of yours,' equivalent to 'gentle course;' II, ii, 74: 'With every gale and vary of their masters,' equivalent to 'every varying gale.'

257. **waterish**] WRIGHT: Used with a notion of contempt. See *Oth.* III, iii, 15. Burgundy was the best watered district of France. See Heylyn (*A Little Description of the Great World*, ed. 1633, p. 22): 'That which Queene Katharine was wont to say, that France had more rivers than all Europe beside; may in like manner be said of this Province in respect of France.'

258. **unprized**] ABBOTT, § 375: This may mean 'unprized by others, but precious to me.' WRIGHT: Or it may mean *priceless*, as 'unvalued,' in *Rich. III.*: I, iv, 27, signifies *invaluable*.

259. **unkind**] STAUNTON: It here signifies *unnatural*, unless France is intended to mean, *though unkinn'd, i. e.* though forsaken by your kindred.

260. **here . . . where**] JOHNSON: These have the power of nouns. WRIGHT: Compare the Preface of the Translators to the Reader prefixed to the Authorized Version of the Bible: 'As for example, if we translate the Hebrew or Greek word once by Purpose, neuer to call it Intent; if one where Iourneying, neuer Trauelling; if one where Thinke, neuer Suppose; if one where Paine, neuer Ache,' &c.

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Lear. Thou hast her, France. Let her be thine, for we
Have no such daughter, nor shall ever see
That face of hers again.—Therefore be gone
Without our grace, our love, our benison.—
Come, noble Burgundy.

[*Flourish. Exeunt all but France, Goneril, Regan, and Cordelia.*

France. Bid farewell to your sisters.

Cor. Ye jewels of our father, with wash'd eyes
Cordelia leaves you. I know you what you are;
And, like a sister, am most loath to call
Your faults as they are named. Love well our father.
To your professed bosoms I commit him;
But yet, alas, stood I within his grace,

261, 262. *for we...see*] One line, Qq.

263, 264. *Therefore.....benison*] Cap. was the first to indicate, by dashes, that this is addressed to Cordelia.

264, 265. *Without...Burgundy.*] One line, Qq.

264. *our love*] *without our love* Johns. (misprint?)

265. [Flourish.] Om. Qq.

Exeunt...] Exit Lear and Burgundy. Qq. Exeunt. Ff. Exeunt Lear, Burgundy, Cornwal, Albany, Gloster, and Attendants. Cap.

266. SCENE IV. Pope +, Jen.

sisters.] *sisters?* Q$_1$.

267. *Ye jewels*] Rowe ii +, Quincy (MS), Cap. Dyce ii, Wh. Hal. Huds. Coll. iii. *The jewels* QqFf et cet.

267–270. *The...father.*] Four lines, ending *Father,...are,....faults....Father,* Qq.

268. *you what*] *what* Rowe ii +, Cap.

270. *Love*] Ff +, Jen. Knt, Coll. Del. Dyce, Wh. Huds. Sch. *Ufe* Qq et cet.

271. *professed*] *professing* Pope +, Quincy (MS), Cap. Ec.

Other instances of adverbs used as nouns are 'upward,' V, iii, 137; 'inward,' *Son.* cxxviii, 6: 'outward,' *Son.* lxix, 5; and 'backward,' *Temp.* I, ii, 50.

267. **Ye jewels**] STEEVENS: It is frequently impossible in ancient MS to distinguish *The* from its customary abbreviation. WALKER (*Crit.* iii, 276) supports the *The* of the QqFf by quotations from Browne and Spenser, but, as DYCE says, they are not parallel to the present passage. MOBERLY: 'You who are naturally dear and precious to him.' HALLIWELL: The old reading makes sense, but *The* and *Ye* being constantly written the same in MSS, there can be little hesitation in adopting the latter reading, which seems to improve the sentence. SCHMIDT gives several instances of the use of *The* before the vocative: *Cor.* I, vi, 6; *Jul. Cæs.* V, iii, 99; *Per.* III, i, 1; but of these the first alone is parallel, and the last is generally printed 'Thou' instead of *The.*

267. **wash'd**] For instances of the use of this word as applied to tears, see SCHMIDT, *Lex.* s. v.

268. **know you**] For instances of the redundant object, see WALKER, *Crit.* i, 68; or ABBOTT, § 414.

271. **professed**] DELIUS: Cordelia commits her father to the love which her sisters had professed, not to that which they really feel.

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I would prefer him to a better place. 273
So farewell to you both.
Reg. Prescribe not us our duty.
Gon. Let your study 275
Be to content your lord, who hath received you
At fortune's alms. You have obedience scanted,
And well are worth the want that you have wanted.
Cor. Time shall unfold what plighted cunning hides;

273. *prefer*] *perfer* F$_4$.
274. *both.*] *both ?* Q$_2$.
275. Reg....Gon.] Gonorill....Regan. Qq.
not'] Ed. *not* QqFf et cet.
duty.] Ff (*dutie* F$_1$)+, Coll. Del. Dyce i, Wh. Sch. *duties ?* Q$_2$. *duties.* Q$_3$ et cet.
275–277. *Let...scanted,*] Three lines, ending *Lord,...almes,...scanted*, Qq.
277. *At*] *As* Cap. Ec. Hal.
278. *worth...wanted*] *worth the worth that you haue wanted* Qq. *worthy to want that you have wanted* Han.
279. *plighted*] *pleated* Q$_1$Q$_2$. *pleted* Q$_3$. *plaited* Pope ii +, Cap. Jen. Steev. Ec. Var. Glo.+, Mob.

273. prefer] SCHMIDT: That is, *address*, *direct*, or, better, *recommend*.

275. not' us] In the belief that the *to*, in the full phrase 'prescribe not *to* us,' is absorbed in the final *t* of 'not' I have printed the text as above. See II, ii, 116.—ED.

278. worth . . . wanted] THEOBALD: 'You well deserve to meet with that *want* of love from your husband, which you have profess'd to *want* for our Father.' WARBURTON: This nonsense must be corrected thus: 'worth . . . . *vaunted*,' *i. e.* that disherison, which you so much glory in, you deserve. HEATH: Sh. might have written: 'the want that you have *wasted*,' *i. e.* you will deserve to want that which you have yourself so wastefully and unnecessarily thrown away. TOLLET: 'You are well deserving of the want of dower that you are without.' JENNENS: The old reading is not elegant, indeed, but it is intelligible,—it is like 'seeding seed'—Gen. i. 29. CAPELL: The Qq reading, with this addition, viz: 'are worth *to want* the worth that you have wanted' has a plain sense, and one worthy the utterer, and gives a roundness to the jingle. ECCLES: It might be read: 'worth *to* want that you have wanted,'—'that' taken demonstratively, and not relatively,—or else, 'the want *of* that *you've* wanted.' WRIGHT: Dr. Badham combined the texts of Ff and Qq thus: 'And well are worthy want that worth have wanted.' The difficulty seems to arise from the imperfect connection of the relative with its antecedent. The use of the word 'want' has, apparently, the effect of always making Shakespeare's constructions obscure. See line 229. Goneril says, 'you have come short in your obedience, and well deserve the want of that affection in which you yourself have been wanting.' Otherwise [with Jennens], we must regard 'the want that you have wanted' as an instance of the combination of a verb with its cognate accusative [which is the view SCHMIDT takes]. MOBERLY: The text of the Qq might be emended thus: 'Which well were worth the *word* that you have wanted,' *i. e.* yet obedience might have claimed from you the one word which you would not say.

279. plighted] THEOBALD (*Sh. Rest.*, p. 171) suggested *pleached*, *i. e.* twisted, entangled, but preferred *plaited*, *i. e.* wrapt in folds, which Pope adopted in his ed. 2. MALONE once thought it should be *plated*, as in IV, vi, 169, but was afterwards con-

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Who cover faults, at last shame them derides. 280
Well may you prosper!

France. Come, my fair Cordelia.

[*Exeunt France and Cordelia.*

Gon. Sister, it is not little I have to say of what most nearly appertains to us both. I think our father will hence to-night.

280. *cover*] Jen. *couers* QqFf +, Ec. Knt, Del. i, Ktly, Sch. *cover'd* Han. Cap. *shame them derides*] *with shame derides* Ff +, Cap. Ec. Knt, Del. i, Sing. ii, Sch. *their shame derides* Anon.*

281. *my*] Om. Qq.

[Exeunt...] Exit...QqF,F$_8$.

282. SCENE v. Pope +, Jen.

282–284. *Sister.....to-night.*] Cap. Three lines, ending *fay,...both,..to-night*, QqFf +, Jen.

282. *little I have*] *a little I have* Qq, Cap. Jen. Steev. Ec. Var. Sing. Ktly, Glo.+, Huds. Mob. *little I've* Pope +.

283. *hence*] *go hence* Rowe +.

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vinced, by the word 'unfold,' that *plaited* of the Qq was the true reading. KNIGHT: To 'plight' and to *plait* equally mean 'to fold.' In Milton's *Hist. of England*, Boadicea wears 'a plighted garment of divers colours.' In the exquisite passage in *Comus*: 'I took it for a fairy vision Of some gay creatures of the element, That in the colours of the rainbow live, And play i' th' plighted clouds'—the epithet has the same meaning. STAUNTON: 'Plighted' means *involved, complicated*. WRIGHT: For the Folio spelling, see Spenser, *Faery Queene*, ii, 3, § 26: 'All in a silken Camus lilly whight, Purfled upon with many a folded plight.' Cotgrave gives, 'Pli: m. A plait, fould, lay; bought; wrinkle, crumple.'

280. **cover**] MASON: The Ff are right, with the change of a single letter: *covert* instead of 'covers.' Thus, 'Who *covert* faults at last with shame derides.' 'Who' referring to 'time.' [This reading was followed by RANN.] HENLEY: Cordelia alludes to Prov. xxviii, 13: 'He that *covereth* his sins shall not *prosper*,' &c. SINGER (ed. 2): I have no doubt we should read *cover*-faults, *i. e. dissemblers*, and that the meaning is: '*Time* shall unfold what cunning duplicity hides, *who* (Time) at last derides such dissemblers with shame, by unmasking them.' [And this compound Singer adopted into the text of Sh., for whose purity, as against Collier's (MS) emendations, he had contended so vehemently, and, it should be added, so intemperately.—ED.] DYCE: I adhere to the Qq, because I feel convinced that 'Who' refers to people in general,—'*Those* who,' &c. As to the *with* of the Folio (which, by the by, Mr. Collier's (MS) changes to *them*), I can no more account for it, than for hundreds of other strange things which the Folio exhibits. SCHMIDT refers 'Who' to 'time,' and says that 'faults' is the object of both 'covers' and 'derides.' [I cannot but agree with Dyce's interpretation.—ED.]

282. **most**] CAPELL thinks that this 'word is crept into Goneril's speech out of her sister's that follows, which makes a part of it verse: "most," therefore, should be discarded.'

283. **hence**] ECCLES: There is not, I think, throughout the play, the least hint given as to the particular part of the realm in which any scene lies, till we are introduced towards the conclusion into the neighborhood of Dover; nor are we informed whether it be intended that either of the sisters should make the palace of Lear her

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Reg. That's most certain, and with you; next month with us.

Gon. You see how full of changes his age is; the observation we have made of it hath not been little; he always loved our sister most; and with what poor judgement he hath now cast her off appears too grossly.

Reg. 'Tis the infirmity of his age; yet he hath ever but slenderly known himself.

Gon. The best and soundest of his time hath been but rash; then must we look from his age to receive, not alone the imperfections of long-ingraffed condition, but therewithal the unruly waywardness that infirm and choleric years bring with them.

Reg. Such unconstant starts are we like to have from him as this of Kent's banishment.

Gon. There is further compliment of leave-taking be-

285. *most*] Om. Pope +.
287. *is; the*] *is the* Q_1.
288. *hath not been*] *hath beene* Ff, Rowe, Knt, Del. i, Sch.
290. *too*] *too too* $F_2F_3F_4$, Rowe. *grossly*] *grosse* Qq.
294. *from his age to receive*] Ff +, Jen. Knt, Wh. Sch. *to receive from his age* Qq et cet.
295. *imperfections*] *imperfection* Qq. *long-ingraffed*] Hyphen, Pope. *ingraffed*] *engraffed* F_3F_4, Knt, Dyce, Sta. Glo. Mob. *ingrafted* Qq, Cap. Jen. Cam. Wr. *engrafted* Pope +, Steev. Var. Coll. Sing. Wh.
296. *the*] Om. Qq.
298. *starts*] *stars* Q_2.
300. *There is*] *Then his* Anon.* *compliment*] Johns. *complement* QqFf.

future residence. All we know is, that he was to abide alternately with them in whatsoever part they held their court.

For ellipsis of the verb of motion after *will* and *is*, see ABBOTT, § 405.

288. **hath not been**] DYCE says that the reading of the Ff defies common sense. SCHMIDT, while acknowledging that the 'not' may have dropped by mischance from the line of the Ff, thinks that a good sense may yet be extracted from that line by making 'have' emphatic. Thus: All our observation in the past is little in comparison with what we may expect in the future, to judge from Lear's treatment of Cordelia.

291. **age**] MOBERLY: These women come of themselves, and at once, to the feeling which it requires all Iago's art to instil into Othello; on whom it is at length urged that Desdemona must be irregular in mind, or she would not have preferred him to the 'curled darlings' of Venice.

293. **time**] WRIGHT: That is, his best and soundest years. See I, ii, 46.

295. **ingraffed**] WRIGHT: This spelling, and that in the Qq, are both used by Sh., though the former is the more correct, the word being derived from the Fr. *greffer*. In *Lucrece*, 1062, we find the substantive 'graff.'

295. **condition**] MALONE: That is, the qualities of mind, confirmed by long habit.

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tween France and him. Pray you, let us hit together; if our father carry authority with such disposition as he bears, this last surrender of his will but offend us.

Reg. We shall further think of it.

Gon. We must do something, and i' th' heat. [*Exeunt.*

301. *France*] *Burgundy* Han.
Pray you] *pray* Qq.
let us hit] Theob. *lets hit* Qq, Glo.+, Mob. *let us fit* Ff, Rowe, Pope, Han. Cap. Ec. Knt, Sch.
302. *authority with*] *authority, with* Han.
302. *disposition*] Ff+, Sch. *dispositions* Qq et cet.
304. *of it*] *on't* Qq, Cap. Glo.+.
305. *i' th'*] *it'h* Qq.

301. hit] STEEVENS: That is, let us agree. HUDSON: The meaning of what follows probably is, if the king continue in the same rash, headstrong, and inconstant temper, as he has just shown, in snatching back his authority the moment his will is crossed, we shall be the worse off for his surrender of the kingdom to us. SCHMIDT (*Zur Textkritik*, p. 15) earnestly contends, but I am afraid in vain, for 'sit' of the Ff. 'To strike together,' he says, 'or to act in harmony, as it is expressed by "to hit together," is not a matter of free will, but proceeds directly from the nature of things, and is not something to which one can be invited. . . . Whereas, the phrase "sit together," has the plain and manifest meaning—to hold a session, to take counsel together. Goneril would forthwith see a common plan agreed upon, and to Regan's dilatory answer: "We shall think further of it," replies: "We must do something, and i' th' heat," and for this an agreement is of course essential, and an agreement she demands in the words "let us sit together."' Schmidt then adduces the following instances in proof: *Twelfth Night*, I, v, 143; *Ham.* V, i, 4; *Hen. V:* V, ii. 80; *Rich. III:* III, i, 173; *Cor.* V, ii, 74; *Ib.* V, iii, 131; *Per.* II, iii, 92. But in all these instances, except, perhaps, the last, there is reference to a judicial assembly or a session more or less formal and solemn, and a meaning is conveyed which I cannot but think strained when applied to an agreement between two sisters.—ED.

302. disposition] DYCE: As to 'dispositions' or *disposition*,—either reading may stand; we have afterwards both forms from the mouth of the present speaker. See I, iv, 215 and 286.

305. heat] STEEVENS: That is, we must strike while the iron is hot.

SCENE II. *The Earl of Gloucester's castle.*

Enter EDMUND, *with a letter.*

Edm. Thou, Nature, art my goddess; to thy law 1
My services are bound. Wherefore should I

SCENE II.] Om. Rowe. SCENE VI. Pope +, Jen. The...castle.] A Castle belonging to the Earl of Glo'ster. Pope. A Hall in the Earl of Gloster's Castle. Cap.

Enter...letter.] Rowe (subs.). Enter Baſtard ſolus. Q_1 (ſolas Q_2.) Enter Baſtard. Ff.

1–26. *Thou...news?*] Prose, Qq.

ECCLES disapproves of this order of the scenes; in his judgement the accusation of Edgar by Edmund labours under a weight of improbability, which is increased the longer that Edgar remains concealed without taking any steps to vindicate himself; that he should lie thus quiet, during all the time that passes from the opening day of the tragedy to Lear's stormy departure for Gloster's castle, is 'an outrage upon common sense too gross to be admitted,' thinks Eccles, who, therefore, transposes this scene to the beginning of Act II, bringing it immediately before the scene where Edmund persuades Edgar to fly, and pretends that he has been wounded. Thus, the two scenes are 'brought within the compass of the same day, and a few hours only, or less, may be conceived to intervene between them.' This consummation, however, is not attained without loss; for Sh. clearly intended that this scene should be where he put it, as the second of the tragedy: Gloster enters sadly, muttering: 'Kent banished thus, And France in choler parted? And the king gone tonight? subscribed his power? Confined to exhibition? All this done upon the gad!' (lines 23–26). But Eccles says that Sh. was liable to 'unhappy oversights' of dramatic probability, and this must be one; 'these obnoxious lines,' therefore, he cuts out and 'degrades' to the bottom of the page, begging forgiveness for the act, on the ground that he is 'in pursuit of a favorite object which is essential to the reasonableness and consistency of this admirable drama; more especially as the lines in themselves are of small importance, and the only ones so treated' by him.

1. **Nature**] WARBURTON: Sh. makes this bastard an atheist. Italian atheism had much infected the English court. STEEVENS: Edmund speaks of 'nature' in opposition to 'custom,' and not to the existence of a God. Edmund means only, that as he came not into the world as 'custom' or law had prescribed, so he had nothing to do but to follow 'nature' and her laws, which make no difference between legitimacy and illegitimacy, between the eldest and the youngest. To contradict Warburton's assertion yet more strongly, Edmund concludes this very speech by an invocation to heaven. MASON: Edmund calls 'nature' his 'goddess' for the same reason that we call a bastard a *natural* son,—one who, according to the law of nature, is the child of his father, but according to that of civil society is *nullius filius*. COLERIDGE: In this speech of Edmund you see as soon as a man cannot reconcile himself to reason, how his conscience flies off by way of appeal to Nature, who is sure upon such occasions never to find fault, and also how shame sharpens a predisposition in the heart to evil. For it is a profound moral, that shame will naturally generate guilt; the oppressed will be vindictive, like Shylock, and in the anguish of undeserved ignominy the delusion secretly springs up, of getting over the moral quality of an action by fixing the mind on the mere physical act alone.

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Stand in the plague of custom, and permit
The curiosity of nations to deprive me,
For that I am some twelve or fourteen moonshines
Lag of a brother? Why bastard? wherefore base?

3. *in*] *to* Han. *on* Quincy (MS). *plague*] *plage* Warb. *place* Simpson. *tyranny* Mrs. Griffiths.
4. *curiosity*] *nicety* Pope. *curtesie* Theob. Warb. *courtesy* Han. Johns. Cap. Jen.
4. *deprive*] *despise* Quincy (MS). *me,*] *me?* Ff.
6. *Why...base?*] *and why* bastard? base? Han.

3. **plague**] WARBURTON: An absurd expression. Read *plage, i. e.* the place, the country, the boundary of custom. *Plage* is in common use amongst the old English writers. CAPELL: The speaker calls 'custom' a 'plague' or vexation, and asks why he should 'stand in it,' meaning *be exposed to it.* JOHNSON: I can scarcely think 'plague' right. STAUNTON: 'Plague' may here possibly signify *place*, or *boundary* from *plaga*; but it is a very suspicious word. WRIGHT: I cannot help thinking that Sh. had in his mind a passage in the Prayer-book Version of Psalm xxxviii, 17, 'And I truly am set in the plague;' where 'plague' is used in a sense for which I have found no parallel. The version evidently follows the Latin of Jerome's translation, 'Quia ego ad plagam paratus sum.' HALLIWELL: Edmund cites for a reason of the contempt of the world not merely his illegitimacy, but his juniority, so that the plague is here also the infectious rule of custom, that bids the younger yield to the elder, a decree he determines wickedly to evade by becoming the only son.

4. **curiosity**] THEOBALD: This should be *curtesie*, as in *As You Like It*, I, i, 49. Nor must we forget that tenure in our laws, whereby some lands are held by the 'curtesie of England.' And I ought to take notice that I had the concurrence of the ingenious Dr. Thirlby, who hinted to me this very emendation before he knew I made it. HEATH: It is not suitable to Edmund's character to term that a *curtesy* which he endeavors to expose as a folly, and in virtue of which he was to be himself so great a sufferer. MASON: By 'curiosity' Edmund means the *nicety*, the *strictness*, of civil institutions. WHITE: 'Curiosity' is what Johnson would have called *scrupulosity*. WALKER (*Vers.* 201): The *i* in *-ity* is almost uniformly dropt in pronunciation. I believe that Sh. pronounced *curious'ty*; for, according to our common pronunciation, this verse is a verse only in name. THE BIBLE WORD-BOOK cites, 'The Scripture then being acknowledged to bee so full and so perfect, how can wee excuse our selues of negligence, if we doe not studie them, of curiositie, if we be not content with them.'—*The Translators to the Reader.* Also: 'Now, as concerning the funerals and enterring of her, I pray you, let the same be performed without all curiositie and superstition.'—Holland's Plutarch, *Morals*, p. 533. [COTGRAVE: Curiosité: *daintinesse, nicenesse; affectation.* See I, i, 5, and I, iv, 66.—ED.]

4. **deprive**] STEEVENS: Synonymous in Shakespeare's time with *disinherit*. WRIGHT: Compare Baret's *Alvearie* [s. v. *to deprive*]: 'To cast his sonne out of his house, to depriue or put him from the hope of succession, or inheritance, for some misdeede: to abastardize him.'

6. **Lag**] In BELL'S *Shakespeare's Puck*, iii, 94, there is a suggestion, founded on a misapprehension of the passage, that this word may have been originally the same as the word *law* as found in the hunting phrase of 'giving a stag so much law before the dogs are let loose.'

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When my dimensions are as well compact,
My mind as generous and my shape as true,
As honest madam's issue? Why brand they us
With base? with baseness? bastardy? base, base?
Who in the lusty stealth of nature take
More composition and fierce quality
Than doth, within a dull, stale, tired bed,
Go to th' creating a whole tribe of fops,
Got 'tween asleep and wake? Well then,
Legitimate Edgar, I must have your land.
Our father's love is to the bastard Edmund
As to the legitimate; fine word, 'legitimate!
Well, my legitimate, if this letter speed
And my invention thrive, Edmund the base

7. *dimensions*] *dementions* Qq.
9. *As...issue*] One line, Jen.
10. *With...base?*] *With Baſe? With baſences Barſtadie? Baſe, Baſe?* F_2 (same punctuation F_3F_4). *with baſe, baſe baſtardie?* Qq, Jen.
13. *dull, stale*] *ſtale dull* Qq. *tired*] *tyred* Ff. *lyed* Q_1. *lied* Q_2.
14. *Go to*] *Go* F_3F_4. *th' creating*] *the creating of* Qq, Jen. Mal. *creating* Pope+, Ec.
15. *asleep*] Cap. *a-sleep* Pope+. *a ſleepe* $Q_1F_1F_2$. *a ſleep* F_3F_4, Rowe. *ſleepe* Q_2. *then*] *the* Qq. *then, good brother*, Han.
18. *fine word, 'legitimate!*] Om. Qq.
20. *the base*] *thee base* Kily (misprint?).

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6. **bastard**] HANMER: Edmund inveighs against the tyranny of custom, both in respect to younger brothers and to bastards. But he must not be understood, in the former, to mean himself; the argument becomes general by implying more than is said: 'Wherefore should I or any man,' &c. BOSWELL: Why should he not mean himself in both instances? He *was* a younger brother. MOBERLY: The word is from the Celtic 'bas-tardh' (low birth). The Welsh, however, only learned very unwillingly in Edward I's time to adopt the English 'curiosity' as regards illegitimate children. [Can we not infer from this line and line 10 that the pronunciation in Shakespeare's time was *base-tard?*]

9. **madam's**] DELIUS: As is frequently the case in Sh. it is here used ironically.

14. **the creating**] ABBOTT, § 93. Although this is a noun, and therefore preceded by 'the,' yet it is so far confused with the gerund as to be allowed the privilege of governing a direct object. See *Mach.* I, iv, 8.

14. **fops**] According to SCHMIDT this does not mean fools or dandies, as it does now, but *dupes*,—that is, men who are destined to be duped or deceived by men of 'more composition and fierce quality.' Furthermore, this original meaning of the word is found in all the instances of its use by Sh. Compare 'This is the excellent foppery of the world,' line 112; that is, *dupery*.

15. **'tween**] DODD: I think the passage originally stood '*atween* sleep and wake.' The *a* might very easily have been so transposed.

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Shall top the legitimate. I grow; I prosper; 21
Now, gods, stand up for bastards!

Enter GLOUCESTER.

Glou. Kent banish'd thus? and France in choler parted?
And the king gone to-night? subscribed his power?

21. *top the*] Cap. *tooth'* Qq (*too h* Q_3). *to' th'* F_1F_2. *to th'* F_3F_4, Rowe, Pope i. *be th'* Pope ii+. *tot th'* Han. Mal. *fot the* Mason. *to the* Del. Ktly.

legitimate.] Johns. *legitimate:* QqFf, Han. *legitimate*— Rowe, Pope, Del. Ktly.

21. *I grow; I prosper*] *Ay, grow; ay, prosper* Sch. conj.

23. SCENE VII. Pope+, Jen.

24. *subscribed*] *subscribd* Q_4. *subscrib'd* Q_5. *Prescrib'd* Ff, Rowe, Knt, Sch.

21. top] HANMER: As 'the treading upon another's heels' is an expression used to signify the being not far behind him, so to *toe* another means to come up to and be on even ground with him. WARBURTON: Here the Oxford editor would show us that he is as good at coining phrases as his author, and so alters the text thus: 'Shall *toe* the legitimate,' *i. e.* says he, 'stand on even ground with him;' as he would do with his author. EDWARDS (*Canons of Crit.*, p. 221, ed. 7): Poor Sir Thomas! Woe be to you, if you invade Mr. Warburton's prerogative of *coining* words for Sh.! One may fairly say here that 'the toe of the *peasant* comes so near the heel of our *courtier* that it galls his kibe.' But Mr. Warburton ought to have taken notice that the old reading is 'shall TO th' legitimate,' which, though it misled Sir Thomas, may perhaps direct to the right word: 'Shall *top* the,' &c., which he would do if he got the inheritance from him, though that could not make him *be* the legitimate. [These notes are given as instances of the amenities that help to make the early comments on Sh. so full of 'sweetness and light.'—ED.] CAPELL, referring to this emendation of Edwards, says, that 'it appear'd in the *Canons*, into which it was receiv'd from this editor (together with other communications concerning readings of copies) by 'hat ingenious work's writer: This emendation will have no impugners or doubters, if that corruption be look'd upon out of which it arose; if it's opposition to "base" be consider'd, and (which is yet a stronger matter than either) it's connection with "grow," which has no natural introduction unless preceded by "top."' JENNENS: If conjecture be made without any regard to the traces of the letters, *out* or *rout* are better than *be*. MALONE: In Devonshire, as Sir Joshua Reynolds informs me, 'to *toe* a thing up is to tear it up by the roots; in which sense the word is perhaps used here, for Edmund immediately adds "I *grow*, I prosper."' DELIUS thus vindicates Rowe's reading, which he follows: 'The Bastard, if his plan succeed, will to the legitimate— What he will inflict upon him he does not say; he is interrupted by the entrance of his father, at the mere sight of whom he exclaims, in tones of assured victory, "I grow, I prosper."' [For other instances of the use of this word in the same sense see SCHMIDT'S *Lex.*] NICHOLS (*Notes*, &c., No. 2, p. 9) follows the Ff, and interprets: 'Shall advance to, or take the place of, the legitimate.'

24. subscribed] JOHNSON: To 'subscribe' is to *transfer* by signing or subscribing a writing of testimony. MALONE: In Sh. it means to *yield*, or *surrender*. So afterwards III, ii, 18; also *Tro. and Cres.* IV, v, 105. WHITE: That is, *yielded*. This seems to be a perversion of the figurative use of 'subscribe' in the sense of

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Confined to exhibition? All this done
Upon the gad!—Edmund, how now! what news?
Edm. So please your lordship, none.
Glou. Why so earnestly seek you to put up that letter?
Edm. I know no news, my lord.
Glou. What paper were you reading?
Edm. Nothing, my lord.
Glou. No? What needed then that terrible dispatch of

25. *this done*] *this donne* Q_1. *this gone* $F_2F_3F_4$, Rowe. *is gone* Pope, Theob. Han. Warb.
27. [Putting up the letter—Rowe et cet. Om. QqFf.
28. *Why*] *Whe* F_2.
32. *needed*] *needes* Q_1. *needs* Q_2.
terrible] *terrube* Q_1.

submit, to which *yield* is a synonyme, though not in a transitive sense; *e. g. Tam. Shr.* I, i, 81. *Prescribe* of the Folio might be accepted in the sense of *limited, circumscrib'd* his power, were it not that the king is manifestly the nominative understood. SCHMIDT (*Zur Textkritik*, &c., p. 16) prefers *prescribed*, which he says means 'his power is restricted, limited, confined in its exercise. The expression is not exactly what might have been expected from Gloucester; we might wish for a word a little less tame when applied to an event which so greatly excites him, but it is perfectly intelligible.' From the expression 'Prescribe not us our duties,' I, i, 275, SCHMIDT infers that 'prescribe' need not of necessity be followed by 'to,' and thus Sh. might have used the passive form 'we are prescribed our duties.' If this be so, then he conjectures that we might punctuate these lines differently: 'And the king gone to-night? prescribed? his power Confined to exhibition?' [Dr. Schmidt failed to note that the 'to' is not really absent in 'Prescribe not us our duties,' but is simply absorbed in the preceding 'not.' In his edition of this play he goes even further, and says that we are nowhere justified (not even in III, vii, 64) in interpreting 'to subscribe' by *to yield, to surrender*, or *to submit*. To me Dr. Johnson's interpretation is satisfactory. Sh. may have intended, by this one word, to convey the idea that there had been a formal abdication.—ED.]

25. **exhibition**] JOHNSON: That is, *allowance*. The term is yet used in the universities. STEEVENS: So in *Two Gent.* I, iii, 69. NARES: Also Jonson, *Silent Woman*, III, i, 'Behave yourself distinctly and with good morality; or, I protest I'll take away your exhibition.' MOBERLY: Restricted to a mere maintenance; as in Roman law, 'si liberi ali desiderent, ut a parente exhibeantur.' So we have 'exhibere viam' for 'to keep up a road.'

26. **gad**] JOHNSON: Upon the sudden stimulation of caprice, as cattle run madding when they are stung by the gadfly. RITSON: Done suddenly, or as before, while 'the iron is hot.' A 'gad' is an iron bar. The Statute of 2 and 3 Eliza. 6, c. 27, is a 'Bill against false forging of iron gadds, instead of gadds of steel.' COLLIER: Upon the spur; in *Tit. And.* IV, 103, the hero wishes to engrave on brass with 'a gad of steel,' *i. e.* a *point* of steel. MOBERLY strangely defines it as 'at haphazard.'

32. **terrible**] WHITE: This is not the mere meaningless expletive so often used by uncultivated people. Edmund hides the letter away in haste and terror. SCHMIDT calls attention to the active meaning which adjectives in *-ble* had in Shakespeare's

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it into your pocket? the quality of nothing hath not such need to hide itself. Let's see; come, if it be nothing, I shall not need spectacles.

Edm. I beseech you, sir, pardon me; it is a letter from my brother, that I have not all o'er-read; and for so much as I have perused, I find it not fit for your o'er-looking.

Glou. Give me the letter, sir.

Edm. I shall offend, either to detain or give it. The contents, as in part I understand them, are to blame.

Glou. Let's see, let's see.

Edm. I hope, for my brother's justification, he wrote this but as an essay or taste of my virtue.

Glou. [Reads] '*This policy and reverence of age makes the world bitter to the best of our times; keeps our fortunes*

36. Edm.] Bafl. Q_2Ff. Ba. Q_1.
37. *and*] Om. Qq.
38. *o'er-looking*] *liking* Qq. *overlooking* Warb. Johns. Jen. Steev. Ec. Var.
40, 41. *I...blame*] Three lines, ending *it:..them...blame.* in Ff.
41. *to blame*] *too blame* $Q_1Q_2F_1F_2$.
44. *taste*] *test* Coll. iii.
45. [Reads] A Letter. Qq.
and reverence] Om. Qq. *in reverence* Han.
age] *ages* Pope ii, Theob. Warb.
46. *to the best*] *to beſt* $F_2F_3F_4$.
times;] *times* F_4.

time. Thus, 'audible' in *Coriolanus* means *hearing well;* 'contemptible' means *contemptuous;* 'unmeritable,' *undeserving,*' &c.

41. **to blame**] For instances of the infinitive active for the infinitive passive, see ABBOTT, § 359 and § 405, also *Ham.* IV, iv, 44.

44. **essay or taste**] JOHNSON: Though 'taste' may stand here, yet I believe we should read, 'assay or *test;*' they are both metallurgical terms and properly joined. STEEVENS: Both are terms from royal tables. See V, iii, 144. SINGER: Thus Baret, *Alvearie:* 'to Assay or rather Essay of the French woorde *Essayer,*' and afterwards: 'To tast or assay before. *Prælibo.*' WRIGHT: Proof or trial. The two words 'essay' and 'assay' are etymologically the same. In 1 Samuel, xvii, 39, it is said of David in Saul's armour that he 'assayed to go,' that is, tried or attempted to go. 'Taste' occurs both as a noun and verb as synonymous with 'test.' Compare 1 *Hen. IV:* IV, i, 119. Cotgrave has, 'Essay: m. An essay, proofe . . . also, the tast, or Essay taken of Princes meat, or drinke.' [See *Ham.* II, ii, 411: 'a taste of your quality.']

45. **policy**] CAPELL: The beginning of Edgar's letter is darken'd by a remov'd sense of 'policy,' and our imagin'd connection of it with 'age' or *old age;* 'policy' has here the sense of—*police,* political regiment, the world's evil [? civil] ordering; and it is of this 'policy,' and the reverence establish'd by it, that he is made to complain. SCHMIDT considers 'policy and reverence' as a hendiadys for 'policy of holding in reverence,' 'like respect and fortunes' in I, i, 247.

46. **the best of our times**] WRIGHT: The best periods of our lives. See I, 293.

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from us till our oldness cannot relish them. I begin to find an idle and fond bondage in the oppression of aged tyranny; who sways, not as it hath power, but as it is suffered. Come to me, that of this I may speak more. If our father would sleep till I waked him, you should enjoy half his revenue for ever, and live the beloved of your brother, EDGAR.
Hum! Conspiracy?—*Sleep till I waked him, you should enjoy half his revenue!*—My son Edgar! Had he a hand to write this? a heart and brain to breed it in?—When came this to you? who brought it?

Edm. It was not brought me, my lord; there's the cunning of it; I found it thrown in at the casement of my closet.

Glou. You know the character to be your brother's?

Edm. If the matter were good, my lord, I durst swear it were his; but, in respect of that, I would fain think it were not.

Glou. It is his.

Edm. It is his hand, my lord; but I hope his heart is not in the contents.

Glou. Has he never before sounded you in this business?

Edm. Never, my lord; but I have heard him oft main-

49. *who*] *which* Rowe +, Cap.
51, 54, 71. *revenue*] *reuenew* Qq. *Reuennew* F_1F_2.
52. *brother,*] Steev. *brother* Qq, Theob. Warb. Johns. Cap. Jen. *brother.* Ff, Rowe, Pope, Han.
53. *Sleep*] *slept* Qq.
waked] *wakt* Qq. *wake* Ff +, Sch.
55. *brain*] *a brain* Rowe.
56. *this to you*] *you to this* F_1F_2. Sch.
61. *his...respect of*] *his but in respect, of* Q_1.
63. *It is his.*] *It is his?* Q_1. *Is it his?* Q_2.
64. *but*] Om. $F_2F_3F_4$ +.
66. *Has*] Ff +, Knt. i, Dyce, Del. ii, Sch. *Hath* Qq et cet.
before] Ff +, Knt i, Sing. Dyce, Del. ii, Ktly, Huds. Sch. *heretofore* Qq et cet.
68. *heard him oft*] Ff +, Cap. Knt, Dyce, Sta. Glo. +, Sch. *often heard him* Qq et cet.

47. **oldness**] SCHMIDT: Not elsewhere used in Sh.
48. **idle and fond**] JOHNSON: Weak and foolish.
49. **who**] WRIGHT: For *which*, the antecedent really being the persons implied in 'tyranny.' See ABBOTT, § 264.
58. **closet**] Private apartment. See III, iii, 10, and also *Ham.* II, i, 77.
59. **character**] It is almost needless to remark that this word is always used by Sh. in the sense of writing or handwriting. See *Ham.* I, iii, 59.

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tain it to be fit, that, sons at perfect age, and fathers declined, the father should be as ward to the son, and the son manage his revenue.

Glou. O villain, villain! His very opinion in the letter! Abhorred villain! Unnatural, detested, brutish villain! worse than brutish!—Go, sirrah, seek him; I'll apprehend him; abominable villain! Where is he?

Edm. I do not well know, my lord. If it shall please you to suspend your indignation against my brother till you can derive from him better testimony of his intent, you should run a certain course; where, if you violently proceed against him, mistaking his purpose, it would make a great gap in your own honour and shake in pieces the heart of his obedience. I dare pawn down my life for him that he hath writ this to feel my affection to your honour and to no other pretence of danger.

Glou. Think you so?

Edm. If your honour judge it meet, I will place you where you shall hear us confer of this, and by an auricular

69. *at*] *being at* Han.
perfect] *perfit* Qq.
declined] $F_1F_3F_4$, Rowe, Knt, Coll. Del. Wh. Sch. *declind* F_2. *declining* Qq et cet.
70. *the father*] *his father* Qq.
as ward] *as a Ward* Q_3, Pope +.
71. *his*] *the* Qq.
73. *Abhorred*] *Abhorrid* Q_2.
73, 74. *brutish*] *brutifh* $Q_2F_2F_4$, Rowe, Pope.
74. *sirrah*] *fir* Qq.
I'll] Rowe. *Ile* F_1F_2. *I'le* F_3F_4. *I* Q_1. *I*, Q_2. *ay*, Cam. Wr.
76. *lord*] *L.* F_1F_2.
78. *his*] *this* Qq.
79. *should*] Q_1Ff (*fhold* F_1)+, Cap Jen. Ec. Knt, Cam. Sch. *fhal* Q_2. *fhall* Q_3 et cet.
81. *own*] Om. $F_2F_3F_4$, Rowe, Pope, Han.
82. *that*] Om. Qq.
83. *writ*] *wrote* Qq, Glo.+, Mob.
84. *other*] *further* Qq, Glo.+, Mob.
87. *confer of this*] *confer this* F_3F_4, Rowe.
auricular] *auricular* Qq.

69. **sons at perfect age**] For instances of the participle being implied, in the case of a simple word, such as *being*, see ABBOTT, § 381.

79. **where**] For instances of the use of 'where' for *whereas*, see ABBOTT, § 134.

83. **your honour**] MALONE: The usual address to a lord in Shakespeare's time.

84. **pretence**] JOHNSON: That is, *design*, *purpose*. So afterwards, I, iv, 67. STEEVENS: I can venture to assert, with some degree of confidence, that Sh. never uses this word in any other sense. SCHMIDT (*Lex.*) gives five instances (of which one, viz: *Cymb.* III, iv, 106, is, I think, doubtful) where it means *pretext*. DYCE, in his *Glost.*, gives no other definition than Johnson's, and cites none of these five instances given by Schmidt.

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assurance have your satisfaction, and that without any further delay than this very evening.

Glou. He cannot be such a monster— 90

* *Edm.* Nor is not, sure.

* *Glou.* To his father, that so tenderly and entirely loves * him. Heaven and earth! * Edmund, seek him out, wind me into him, I pray you; frame the business after your own wisdom. I would unstate myself, to be in a due resolution. 95

90. *monster*—] Dyce, Del. ii, Huds. Glo.+, Mob. *monster.* QqFf et cet.

91–93. Edm. *Nor...earth!*] Qq. Om. Ff, Rowe, Pope, Han. Sch.

94. *him, I pray you: frame*] *him, I pray you frame* Qq.

the] *your* Qq.

91, 93. **Nor . . . earth**] SCHMIDT (*Zur Textkritik*, &c., p. 18) makes a strong point in favour of omitting these words, as is done in the Ff. 'Were there any reproach,' he says, 'against which it would be hard to defend Sh., it would be the relation between Gloster and Edgar. A father "that so tenderly and entirely loves" his son, but, like Gloucester, condemns him unheard, and drives him forth to misery, is a miscreant in the drama as well as in real life. . . . If there be any single trait which is characteristic of this scene, as well as of the similar first scene of the second Act, it is that not a word of sympathy and warmth for his sons falls from the lips of Gloucester. His levity, when talking with Kent in the very first scene of the play, sufficiently betrays the superficial sense of his marital and parental duties. Only when Edgar is as though dead to him, and the fate of Lear begins to cast its dark shadow over himself (III, vi), does something of fatherly feeling awaken at the thought of his son, hunted through the land. Hitherto, he is indifferent and heartless. Evidently his sons have never stood near to his heart; he knows them not,—nor what might be expected from either the one or the other. That Edmund, before the time when the action of the play begins, has been "out" nine years in foreign parts is expressly mentioned, and in one way or another Edgar has been equally a stranger . . . . and is no more to him than Edmund,—"no dearer in my account," *i. e.* is of as little account. He has sons and they must be acknowledged, and therein he has done his part. Such and no other is the idea that Sh. would have us form of Gloucester, and therefore he could never have written the words: "To his father that so tenderly and entirely loves him." They stand in contradiction to all that precedes and follows. They are doubtless an addition made by some sensational actor, and they crept into the Qq through some copyist or reporter.'

93. **wind me**] JOHNSON: I once thought it should be read: 'wind *you*;' but, perhaps, it is a familiar phrase, like 'do *me* this.' [For other instances of this ethical dative, see ABBOTT, § 220, or *Mach.* III, vi, 41.]

95. **unstate**] HEATH: That is, I would give even my rank and fortune to be resolved on this point. CAPELL: The state that Gloster would lay aside, if he could, on this occasion is, his parental state, the state of father, which endangered his judging rightly, two ways—by acting upon his affections as a kind father, or on his resentments as an injured one. JOHNSON thus paraphrases: 'Do you frame the bus-

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Edm. I will seek him, sir, presently, convey the business as I shall find means, and acquaint you withal.

Glou. These late eclipses in the sun and moon portend no good to us; though the wisdom of nature can reason it thus and thus, yet nature finds itself scourged by the sequent effects; love cools, friendship falls off, brothers divide: in cities, mutinies; in countries, discord; in palaces,

96. *will*] *shall* Qq.
97. *find*] *see* Qq, Jen.
98, 134. *eclipses*] *Elips'es* F_4.
98. *moon*] *the moon* Cap. conj.
99. *nature*] *mankind* Han.
99. *it*] Om. Qq.
100. *sequent*] *frequent* Theob. i.
102. *discord*] *discords* Qq, Jen.
in palaces] *Pallaces* Q_1Q_2.

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iness who can act with less emotion; I would unstate myself; it would be in me a departure from the paternal character, to be in a due resolution, to be settled and composed on such an occasion.' TYRWHITT: It means simply: 'I would give my estate' (including rank as well as fortune). [There can be no doubt that Heath and Tyrwhitt give the correct interpretation.]

95. **resolution**] DYCE (*Gloss.*): Conviction, assurance.

96. **convey**] JOHNSON: To manage artfully. [See *Mach.* IV, iii, 71.]

98. **These late eclipses**] CAPELL: This descant upon what were then esteemed natural prodigies is a weakness which serves admirably to give a requisite degree of the probable to Gloucester's incredulity. MOBERLY: As to current belief in astrology, we may remember that, at the time when this play was written, Dr Dee, the celebrated adept, was grieving for his lost patroness, Queen Elizabeth; that the profligate court of James I. was in 1618 frightened by the appearance of a comet into a temporary fit of gravity; and that even Charles I. sent £500 as a fee to William Lilly for consulting the stars as to his flight from Hampton Court in 1647. [See Appendix, 'Date of the Composition,' p. 379.]

99. **wisdom of nature**] JOHNSON: Though natural philosophy can give account of eclipses, yet we feel their consequences. WALKER (*Crit.* i, 287) marked 'nature' as '*possibly* wrong.' LETTSOM (in a foot-note to Walker): I think *man* would be better [than *mankind* of Hanmer]; but perhaps 'nature' crept in from below without displacing any word; *the* or *y^e* was a mistake for *y^r*, and *of* was purposely inserted to make some sense of 'the wisdom nature.' Sh. perhaps wrote merely '*your* wisdom," as '*your* excellent sherris.' KEIGHTLEY reads 'wisdom of *man*' in his text. ['Wisdom of nature' means: wisdom concerning nature, the knowledge of natural laws.—ED.] MOBERLY: This curious view is repeated, with remarkable force of language, by Sir T. Browne, even in the less credulous times (Buckle, i, p. 336) when he wrote his *Treatise on Vulgar Errors*: 'That two suns or moons should appear, is not worth the wonder. But that the same should fall out at the point of some decisive action, that these two should make but one line in the book of fate, and stand together in the great Ephemerides of God, besides the philosophical assignment of the cause, it may admit a Christian apprehension in the signality' (i, 2). We learn also from Bishop Burnet that Lord Shaftesbury believed in astrology, and thought that the souls of men live in the stars.

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treason; and the bond cracked 'twixt son and father. This villain of mine comes under the prediction; there's son against father; the king falls from bias of nature; there's father against child. We have seen the best of our time; machinations, hollowness, treachery and all ruinous disorders follow us disquietly to our graves. Find out this villain, Edmund; it shall lose thee nothing; do it carefully. And the noble and true-hearted Kent banished! his offence, honesty! 'Tis strange. [*Exit.*

Edm. This is the excellent foppery of the world, that

103. *and the bond*] *the bond* Qq.
'twixt] *betweene* Qq, Cap. Mal. Steev. Bos. Coll. Sing. Wh. Ktly.
103–108. *This villain...graves.*] Om. Qq.
105. *bias*] *byas* F_1F_3. *by as* F_2. *biast* F_4.
111. *honesty*] *honeſt* Qq.
'Tis strange.] *ſtrange ſtrange!* Q_1. *ſtrange, ſtrange!* Q_2, Cap. Steev. Ec. Var. Sing.
[Exit.] Om. Qq.
112. SCENE VIII. Pope+, Jen.

108. **disquietly**] DELIUS: This is used causatively.

109. **lose thee**] Note the change to the more affectionate 'thee.' See also IV, vi, 30.—ED.

112. WARBURTON: In Shakespeare's best plays, besides the vices that arise from the subject, there is generally some peculiar prevailing folly, principally ridiculed, that runs through the whole piece. Thus, in *The Tempest*, the lying disposition of travellers, and in *As You Like It*, the fantastick humour of courtiers are exposed and satirized with infinite pleasantry. In like manner, in this play of *Lear*, the dotages of judicial astrology are severely ridiculed. I fancy, was the date of its first performance well considered, it would be found that something or other happened at that time which gave a more than ordinary run to this deceit, as these words seem to intimate: 'I am thinking, brother, of a prediction I read this other day, what should follow these eclipses.' However this be, an impious cheat, which had so little foundation in nature or reason, so detestable an original, and such fatal consequences on the manners of the people, who were at that time strangely besotted with it, certainly deserved the severest lash of satire. It was a fundamental in this noble science, that whatever seeds of good dispositions the infant unborn might be endowed with, either from nature, or traductively from its parents, yet if, at the time of its birth, the delivery was by any casualty so accelerated or retarded as to fall in with the predominancy of a malignant constellation, that momentary influence would entirely change its nature, and bias it to all the contrary ill qualities. So wretched and monstrous an opinion did it set out with. But the Italians, to whom we owe this, as well as most other unnatural crimes and follies of these latter ages, fomented its original impiety to the most detestable height of extravagance. Petrus Aponensis, an Italian physician of the 13th century, assures us that those prayers which are made to God when the moon is in conjunction with Jupiter in the Dragon's tail, are infallibly heard.... The great Milton, with a just indignation of this impiety, hath, in his *Paradise Regained* (Book IV, 383), satirized it in a very beautiful manner, by

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when we are sick in fortune,—often the surfeit of our own behaviour,—we make guilty of our disasters the sun, the moon, and stars; as if we were villains on necessity, fools 115

113. *surfeit*] Q$_1$. *surfet* Q$_2$. *surfets* F$_1$F$_2$F$_3$. *surfeits* F$_4$, Rowe+, Sch. 115. *stars*] F$_4$, Rowe+, Knt, Sch. *the stars* Qq et cet. *Starres* F$_1$F$_2$F$_3$. *on*] Ff+, Cap. Knt, Sch. *by* Qq et cet.

putting these reveries into the mouth of the devil.... Nor could the licentious Rabelais himself forbear to ridicule this impious dotage, which he does with exquisite address and humour, where in the fable which he so agreeably tells from Æsop of the man who applied to Jupiter for the loss of his hatchet, he makes those who, on the poor man's good success, had projected to trick Jupiter by the same petition, a kind of astrologic atheists, who ascribed this good fortune that they imagined they were now all going to partake of, to the influence of some rare conjunction and configuration of the stars. 'Hen, hen, dirent ilz—Et doncques telle est au temps present la revolution des Cieulx, la constellation des Astres, et aspect des Planetes, que quiconques coingnée perdra soubdain deuiendra ainsi riche?'—*Nou. Prol. du IV Livre.*—But to return to Sh. So blasphemous a delusion, therefore, it became the honesty of our poet to expose. But it was a tender point, and required managing. For this impious juggle had in his time a kind of religious reverence paid to it. It was therefore to be done obliquely; and the circumstances of the scene furnished him as good an opportunity as he could wish. The persons in the drama are all Pagans, so that as, in compliance to custom, his good characters were not to speak ill of judicial astrology, they could on account of their religion give no reputation to it. But in order to expose it the more, he with great judgement makes these Pagans fatalists, as appears by these words of Lear, 'By all the operations of the orbs, From whom we do exist and cease to be.' For the doctrine of fate is the true foundation of judicial astrology. Having thus discredited it by the very commendations given to it, he was in no danger of having his direct satire against it mistaken, by its being put (as he was obliged, both in paying regard to custom and in following nature) into the mouth of the villain and atheist, especially when he has added such force of reason to his ridicule, in the words referred to in the beginning of the note. COLERIDGE: Thus scorn and misanthropy are often the anticipations and mouthpieces of wisdom in the detection of superstitions. Both individuals and nations may be free from such prejudices by being below them, as well as by rising above them.

112. **foppery**] See note on 'fops,' line 14.

113. **surfeit**] COLLIER: Is there not room to suspect that Sh. may have written *forfeit—i. e.* the penalty of our own misconduct. SCHMIDT (*Zur Textkritik*, &c., p. 19) follows the plural of the Ff, and thinks that only a blind prejudice in favour of the Qq can give preference to the singular. In his ed. SCHMIDT refers to the similar passage in *Rich. II:* II, ii, 84, 'Now comes the sick hour that his surfeit made.'

115. **stars**] I prefer the reading of the Ff, because particular stars are referred to, not 'the stars' in general.—ED.

115. **on necessity**] SCHMIDT (*Zur Textkritik*, &c., p. 19): Usage is in favour of *by*, but 'on' is Shakespearian. '*On* necessity' occurs twice in close succession in *Love's Lab. L.* I, i, 149, 155; '*by* necessity' is found nowhere else in Sh. He

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by heavenly compulsion, knaves, thieves, and treachers, by spherical predominance, drunkards, liars, and adulterers, by an enforced obedience of planetary influence, and all that we are evil in, by a divine thrusting on. An admirable evasion of whoremaster man, to lay his goatish disposition to the charge of a star! My father compounded with my mother under the dragon's tail, and my nativity was under Ursa major; so that it follows I am rough and lecherous. Tut, I should have been that I am, had the maidenliest star in the firmament twinkled on my bastardizing. Edgar—

116. *treachers*] *trecherers* Qq. *treacherous* Pope+. *trechers* Cap.

117. *spherical*] *Sphericall* F$_3$. *Spharicall* F$_4$. *spirituall* Qq.

120, 121. *lay...star*] *lry his gotish disposion to the charg of hars* Q$_3$.

disposition to] *disposition on* Ff+, Knt, Del. Sta. Sch.

121. *charge*] *change* Warb.

a star] *ſtars* Q$_4$, Cap. Jen. Coll. i. *Starres* Q$_5$.

124. *lecherous*] *treacherous* Theob. conj. (withdrawn).

Tut] Jen. *Fut* Qq. Om. Ff+, Cap. Knt, Sch.

that] *what* Pope+

125. *maidenliest*] *maidenleſt* QqF$_1$F$_2$ *in*] *of* Qq.

bastardizing] *baſtardy* Qq

126, 127. *Edgar—...And pat*] Jen. (subs.) *Edgar*, Enter Edgar. *& out* Q$_4$ *Edgar; and out* (Enter Edgar, in margin) Q$_5$. Enter Edgar. *Pat:* Ff+, Knt, Del. Dyce i. Sch. Enter Edgar, *Edgar! Pat;* Cap. *Edgar*— Enter Edgar. *Pat!*— Steev '73. *Edgar! pat* Dyce ii.

Enter...] After Bedlam, line 129, Dyce ii, Sta. Huds.

126–129. *Edgar—...divisions!*] As 'Aside' by Cap.

126. SCENE IX. Pope+

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has an unmistakable preference for the prepositions 'on' and 'upon' to express that which gives the motive or impulse to anything. Thus, in the following examples, where in popular speech other prepositions would be used: *R. of L.*, 186, 'he doth debate What following sorrow may on this arise.' *Meas. for Meas.* IV, i, 72: 'husband on a pre-contract.' *King John*, V, i, 28: 'it should be on constraint.' *Rich. II*, I, i, 9: 'If he appeal the duke on ancient malice, or . . . on some known ground of treachery.' *Rich. III:* IV, i, 4; *Ham.* V, ii, 406 [Glo. ed.]; *Ant. & Cleop.* III, xi, 68; *Mer. of Ven.* IV, i, 104: *1 Hen. IV:* II, iv, 331.

116. **treachers**] DYCE (*Gloss.*): Traitors.

118. **influence**] SCHMIDT: Used by Sh. only in the sense of planetary influence.

121. **to the charge**] SCHMIDT adheres to the Ff, although, as he confesses, 'on the charge' is contrary not only to present usage, but also to Shakespearian. . 'But this is no reason why we should prefer "to" of the Qq. "To lay something on one" is a very common expression in Sh., and we have in the present passage a confusion of construction which is not unusual. In *Mer. of Ven.* III, iv, 66: "I'll speak between the change of man and boy"—*i. e.* as if I were between man and boy.'

124. **Tut**] DYCE: *Fut* of the Qq seems to be a misprint for 'Tut,' rather than intended for *Foot* or '*Sfoot*.

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Enter EDGAR.

And pat he comes like the catastrophe of the old comedy. 127
My cue is villanous melancholy, with a sigh like Tom o' Bedlam. Oh, these eclipses do portend these divisions! fa, sol, la, mi. 130

Edg. How, now, brother Edmund! what serious contemplation are you in?

Edm. I am thinking, brother, of a prediction I read this other day, what should follow these eclipses.

128. *My cue*] *mine* Qq.
sigh] *syghe* F$_2$. *sith* Q$_2$.
Tom o'] *them of* Qq.
129. *do portend*] *portend* Pope+.
129, 130. *fa,...mi.*] *Fa,—Sol, La, Me.* Ff. Om. Qq.
130. [Humming. Han.

127. **catastrophe**] HEATH: That is, just as the circumstance which decides the catastrophe of a play intervenes on the very nick of time, when the action is wound up to its crisis, and the audience are impatiently expecting it.

128. **cue**] BOLTON CORNEY (*N. & Qu.* 5 Aug. 1865) cites the following definition of this word from Butler's *English Grammar*, 1634: 'Q. A note of entrance for actors, because it is the first letter of *quando*=when, shewing when to enter and speak.' WEDGWOOD adopts this definition, but also cites Minsheu: 'A *qu*, a term used among stage-players, a Lat. *qualis i. e.* at what manner of word the actors are to begin to speak, one after another has done his speech.' The Fr. term is *replique*. WRIGHT apparently derives it from Fr. *queue*, a tail.

129. **fa, sol, la, mi**] DR BURNEY: Sh. shows by the context that he was well acquainted with the property of these syllables in solmization, which imply a series of sounds so unnatural that ancient musicians prohibited their use. The monkish writers on music say: *mi contra fa est diabolus*: the interval *fa mi*, including a *tritonus*, or sharp 4th, consisting of three tones without the intervention of a semitone, expressed in the modern scale by the letters F G A B, would form a musical phrase extremely disagreeable to the ear. Edmund, speaking of eclipses as portents and prodigies, compares the dislocation of events, the times being out of joint, to the unnatural and offensive sounds, 'fa sol la mi.' WHITE: According to modern Italian solmization, fa sol la *si*; *i. e.* a progression through the interval of a fourth, ending upon the seventh or leading note of the scale; which, unless followed by the tonic, or used for some very special effect, is a most distracting figure, based upon the most poignant of discords. In Shakespeare's time, and until a comparatively recent date, the syllables for solmization, instead of *do re mi fa sol la si*, were *fa sol la fa sol la mi*. Sh. often shows that he was a musician as well as a lover of music. WRIGHT: For Dr Burney's note, Mr Chappell assures me, there is not the slightest foundation. Edmund is merely singing to himself in order not to seem to observe Edgar's approach. [Just as Mistress Quickly sings 'And down, down, adown-a' in *Merry Wives*, I, iii, 44, when Doctor Caius is approaching.—ED.] MOBERLY: The true explanation probably is that the sequence 'fa sol la mi' (with 'mi' descending) is like a deep sigh, as may be easily heard by trial.

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Edg. Do you busy yourself with that?

Edm. I promise you, the effects he writes of succeed unhappily; * as of unnaturalness between the child and the * parent; death, dearth, dissolutions of ancient amities; di- * visions in state, menaces and maledictions against king and * nobles; needless diffidences, banishment of friends, dissi- * pation of cohorts, nuptial breaches, and I know not what.

* *Edg.* How long have you been a sectary astronomical?

* *Edm.* Come, come,* when saw you my father last?

Edg. The night gone by.

Edm. Spake you with him?

Edg. Ay, two hours together

Edm. Parted you in good terms? Found you no displeasure in him by word nor countenance?

Edg. None at all.

Edm. Bethink yourself wherein you may have offended him; and at my entreaty forbear his presence until some

135. *with*] *about* Q_3, Jen. Glo+, Mob.
136. *you*] Om. $F_2F_3F_4$.
writes] *writ* Qq, Jen. Cam. Wr.
137–143. *as of...Come, come;*] Om. Ff+, Cap.
138. *amities*] Q_2. *armies* Q_3.
141. *cohorts*] *courts* Johns. Steev. '73, Coll. iii. *comforts* Jen.
144. *The*] Ff+, Cap. Knt, Coll. Dyce, Sta. Wh. Huds. Sch. *Why the* Q_2. *Why, the* Q_1 et cet.
146. *Ay.*] *I*, Ff. Om. Qq.
148. *nor*] Ff, Rowe, Dyce, Sta. Sch. *or* Qq et cet.
150. *may*] Om. F_3F_4+.
151. *until*] Ff+, Jen. Ec. Sta. Sch. *till* Qq et cet.

136. JOHNSON: In this speech Edmund, with the common craft of fortune-tellers, mingles the past and future, and tells of the future only what he already foreknows by confederacy, or can attain by probable conjecture.

136. **succeed**] WRIGHT: In Elizabethan English the 'success' of an action was the issue or consequence, good or bad. Hence the word was used with a qualifying adjective. See Joshua, i, 8: 'Then thou shalt have good success.'

137–143. As an additional proof of the spuriousness of these lines SCHMIDT says that there are found in them no less than six hapax legomena, that is, words nowhere else to be found in Sh.—*e. g.* 'unnaturalness,' 'menace' (as a noun), 'malediction,' 'dissipation,' 'cohort,' and 'astronomical.'

140. **diffidences**] WRIGHT: This now means distrust of one's self. Here it signifies distrust of others. Compare *King John*, I, i, 65.

141. **cohorts**] JOHNSON, by a misprint in his foot-note, says, that the Quarto reads *courts*. MOBERLY: As neither of these words, 'dissipation of cohorts,' are [*sic*, the effect of a constant study of Sh.?—ED.] elsewhere used by Sh., we may suspect corruption. Perhaps the original may have been *disproportion of thoughts*, that is, 'unnatural thoughts,' as in *Oth.* III, iii. SCHMIDT: This cannot be explained by anything in Sh.

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little time hath qualified the heat of his displeasure, which at this instant so rageth in him that with the mischief of your person it would scarcely allay.

Edg. Some villain hath done me wrong.

Edm. That's my fear. I pray you, have a continent forbearance till the speed of his rage goes slower and, as I say, retire with me to my lodging, from whence I will fitly bring you to hear my lord speak; pray ye, go; there's my key; if you do stir abroad, go armed.

Edg. Armed, brother?

Edm. Brother, I advise you to the best; go armed; I am no honest man if there be any good meaning toward you. I have told you what I have seen and heard; but faintly, nothing like the image and horror of it; pray you, away.

Edg. Shall I hear from you anon?

Edm. I do serve you in this business.— [*Exit Edgar.*

A credulous father, and a brother noble,
Whose nature is so far from doing harms
That he suspects none; on whose foolish honesty
My practices ride easy. I see the business.

153. *with*] *without* Han. Cap.
154. *person*] *parson* Q$_1$.
scarcely] *scarce* Q$_1$. *scarfe* Q$_2$.
156–162. *fear...Brother,*] *feare brother*, Qq.
156, 162. *I*...Edm.] Om. Qq.
159. *pray ye*] Ff, Dyce ii, Sta. Glo.+, Mob. Huds. Sch. *pray you* Rowe et cet.
160, 161. *armed*] *arm'd* Ff+, Cap. Jen. Steev. Mal. Ec. Sing. Wh. Ktly, Huds.
162. *go armed*] Om. Ff+, Knt, Coll. Del. Dyce, Wh. Ktly, Sch.
163. *toward*] Ff+, Jen. Knt, Dyce, Sta. Coll. iii, Sch. *towards* Qq. et cet.
164, 165. *heard; but faintly,*] Glo.+, Mob. *heard, but faintly*, Qq. *heard but faintly*, Dyce. *heard: But faintly.* Ff. *heard; but faintly;* Rowe. *heard, but faintly;* Pope et cet.
165. *it;*] *it*, Ff.
168. SCENE X. Pope, Han. Warb. Johns. Jen.
I do] *I* Pope Han.
[Exit Edgar.] After line 167, Q$_2$Ff, Rowe, Pope, Theob. Han. Warb.

153. **with the mischief**] CAPELL (reading *without*): For what has Edgar to apprehend beyond a 'harm of his person'?—yet 'with' implies a harm beyond that, which is not of easy conception. JOHNSON: I believe the phrase should be 'that *but* with the,' &c.

168. **I do**] HEATH: If we read *I'll*, it will be an answer to the question Edgar asks just before his leaving the stage.

172. **practices**] DYCE (*Gloss.*): Contrivance, artifice, stratagem, treachery, conspiracy.

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Let me, if not by birth, have lands by wit; 173
All with me's meet that I can fashion fit. [*Exit.*

SCENE III. *The Duke of Albany's palace.*

Enter GONERIL *and* OSWALD, *her steward.*

Gon. Did my father strike my gentleman for chiding of his Fool?

Osw. Ay, madam.

Gon. By day and night he wrongs me, every hour
He flashes into one gross crime or other,
That sets us all at odds. I'll not endure it.
His knights grow riotous, and himself upbraids us
On every trifle. When he returns from hunting,
I will not speak with him; say I am sick.
If you come slack of former services,
You shall do well; the fault of it I'll answer.

Osw. He's coming, madam; I hear him.

Gon. Put on what weary negligence you please,

174. *All with me's*] *All's with me* Cap. conj.

SCENE III.] Scena Tertia. Ff (Scæna F$_3$). SCENE II. Rowe, Ec. SCENE XI. Pope +, Jen.

The...] Rowe. A room in the... Cap.

Oswald, her Steward] Coll. Gentleman, Q$_1$. a Gentleman. Q$_2$. Steward. Ff.

3. &c. Osw.] Coll. Gent. Qq. Ste. or Stew. Ff.

3. *Ay*] Rowe. *I* Ff. *Yes* Qq, Jen. Glo.+, Mob.

4. *night*] *night*, Ff, Rowe, Theob. Warb. Johns. Dyce. *night!* Cap. Steev. Var.

me;] *me*, QqF$_1$F$_2$.

4, 5. *every...other,*] One line, Qq.

7. *upbraids*] *obrayds* Q$_1$. *upbrabids* Q$_2$.

8. *trifle. When*] *trifle when* Qq (*trifell* Q$_1$).

12. [Horns within. Cap.

13–16. *Put on...one,*] Prose, Qq.

1. **of**] For instances of 'of' following verbal nouns, see ABBOTT, § 178.

3. **Oswald**] COLERIDGE: The steward should be placed in exact antithesis to Kent, as the only character of utter irredeemable baseness in Sh. Even in this, the judgement and invention of the poet are very observable;—for what else could the willing tool of a Goneril be? Not a vice but this of baseness was left open to him.

4. **By day and night**] MALONE cites *Ham.* I, v, 164: 'O day and night, but this is wondrous strange!' in support of the exclamation-mark introduced by Capell; but WHALLEY and STEEVENS rightly interpret these words in their ordinary sense, signifying *always, every way*, as appears, says WRIGHT, from 'every hour' which follows.

13. **weary**] AS YOU LIKE IT (*Gent. Mag.* lx, p. 402): It is extremely probable that Sh. wrote '*wary* negligence.'

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You and your fellows; I'd have it come to question.
If he distaste it, let him to my sister,
Whose mind and mine, I know, in that are one,
* Not to be over-ruled. Idle old man,
* That still would manage those authorities
* That he hath given away! Now, by my life,
* Old fools are babes again, and must be used
* With checks as flatteries, when they are seen abused.*

14. *fellows*] *fellow feruants* Q_4. *fellow-feruants* Q_5.
I'd] *I'de* F_1F_2. *i'de* Q_3. *Ide* Q_4. *to*] *in* Qq.
15. *distaste*] *diſlike* Qq, Cap. Steev. Ec. Var. Glo. Mob.
my] *our* Qq, Glo. +, Mob.
17–21. *Not to be...abused.*] Verse first by Theob. Om. Ff, Rowe, Pope, Han.
20. *fools*] *folkes* Warb. Jen.
21. *checks...abused*] Qq. *checks, like flatt'rers when they're seen t' abuse us* Theob. *checks, as flatteries when they're seen abus'd* Johns. Ec. *checks, not flatteries when they are seen abus'd* Cap. *checks, by flatteries when they're seen abused* Jen. *checks, as flatteries,—when they are seen abused* Mal. Steev. Bos. Knt, Del. Sing. *checks; as flatteries, when they are seen, abused* Coll. Wh. *checks as flatteries,—when they are* [*they're* Dyce ii, Huds.] *seen abused* Dyce, Sta. Glo. Huds. *checks; as flatteries, when they are seen, are abus'd* Ktly. *checks, when flatteries are seen abused* Sch. conj. *checks of flatteries when they're seen abused* Badham.*

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15. let him to] For instances of the omission of the verb of motion see ABBOTT, §§ 30, 405, and I, i, 283; also *Ham.* I, i. 26 and III, iii, 4.

17–21. That these lines, which are printed as prose in the Qq, may be easily arranged metrically is a warrant, says SCHMIDT, of their correctness.

17. Idle] SCHMIDT (*Lex.*): Wanting becoming seriousness and gravity, thoughtless, silly, absurd, foolish.

20, 21. Old . . . abused] THEOBALD (Nichols's *Lit. Hist.* ii, 371) suggests *abuses*, but did not repeat the suggestion in his ed. WARBURTON: Common sense tells us Sh. must have wrote: 'Old *Folks* are . . . With checks, *not flatt'ries* when . . . abus'd'—*i. e.*, old folks being grown children again, they should be used as we use children, with 'checks' when we find the little 'flatteries' we employ to quiet them are 'abus'd' by their becoming more peevish by indulgence. JOHNSON: Old men must be treated with checks, *when as* they are seen to be deceived with flatteries; or, when they are once weak enough to be *seen abused by flatteries, they are then weak enough to be* used with checks. There is a play of the words *used* and *abused*. To *abuse* is, in our author, very frequently the same as to *deceive*. This construction is harsh and ungrammatical; Sh. perhaps thought it vicious, and chose to throw away the lines rather than correct them, nor would now thank the officiousness of his editors, who restore what they do not understand. TYRWHITT: Old fools—must be used with checks, *as well as* flatteries, when they (*i. e.* flatteries) are seen *to be* abused. DYCE (*Remarks*, &c., p. 222): 'As' meaning *as well as*. HALLIWELL: The rest of the line, after the word 'checks,' loses its reference to the child, and merely alludes to the old man as king used to be flattered, which flatteries, being felt by him, are abused. I have very little doubt, however, but that here there is

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Remember what I have said.
Osw. Well, madam. 22
Gon. And let his knights have colder looks among you;
What grows of it, no matter; advise your fellows so.
* I would breed from hence occasions, and I shall, 25
* That I may speak.* I'll write straight to my sister,
To hold my very course. Prepare for dinner. [*Exeunt.*

SCENE IV. *A hall in the same.*

Enter KENT, *disguised.*

Kent. If but as well I other accents borrow,
That can my speech defuse, my good intent

22. *have said*] *tell you* Qq, Jen. Glo. +, Mob. *have said to you* Ktly.
Well] Ff, Rowe, Pope, Knt, Coll. Del. Sing. Dyce i, Sta. Wh. Ktly, Glo. Mob. Sch. *Very well* Qq et cet.
23, 24. *And let....so.*] As in Cap. Verse first by Han. Prose, QqFf+, Jen. Knt.
24. *advise*] *and advise* Han., ending the line with *advise*.
25, 26. *I would...speak.*] As in Cap. Prose, Qq. Om. Ff +, Jen. Knt.
26, 27. *I'll...dinner.*] As in Han. Prose, QqFf.
27. *very*] Qq. Om. Ff +, Knt, Coll. i, Del. Sing. Dyce i, Sta. Wh. Ktly, Sch.
Prepare] *goe prepare* Qq, Jen. *Go and prepare* Han.
27. *dinner*] *dinner now* Ktly.
[Exeunt.] Exit. Qq.
SCENE IV.] Scena Quarta. Ff (Scæna F_2). Om. Qq, Rowe. SCENE XII. Pope, Han. SCENE III. Ec.
A hall in the same.] Mal. An outer Hall in the same. Cap. An open Place before the Palace. Theob.
Enter Kent, disguised.] Rowe. Enter Kent. QqFf.
1–7. Prose, Qq.
1. *well*] *will* F_4.
2. *That...defuse*] QqFf, Glo. +, Mob. Sch. *And...disuse* Rowe, Pope, Johns. *And...diffuse* Theob. Han. Warb. *That ...deface* Cap. *That...diffuse* Jen. et cet. *That...disguise* Jen. conj. *That...defea* Anon.*

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either an omission or a gross corruption. MOBERLY: 'When they are seen abused' — when they are so plainly misguided. If 'checks as flatteries' is the right reading, the meaning must be 'checks *as well as* flatteries.' But may not Sh. have written 'with checks as *flatly*?—*i. e.* 'as decidedly as we restrain children.' This would easily corrupt into 'flattery.'

23–27. KNIGHT: This speech has been arranged metrically; but so regulated, it reads very harshly.

24. MOBERLY: The vixenish tone of Goneril makes the line defy scanning.

25, 26. SCHMIDT says these lines were struck out in the Ff because they merely repeat the idea contained in line 14; but that they are Shakespeare's is clear from the metre, notwithstanding that the Qq print them as prose.

2. defuse] THEOBALD was the first to restore 'defuse,' but he spelled it *diffuse*, and it is not clear from his note that he had a correct notion of its meaning. He

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May carry through itself to that full issue
For which I razed my likeness. Now, banish'd Kent,
If thou canst serve where thou dost stand condemn'd,
So may it come, thy master, whom thou lovest,
Shall find thee full of labours.

Horns within. *Enter* LEAR, Knights, *and* Attendants.

Lear. Let me not stay a jot for dinner; go get it ready.—[*Exit an Attendant.*] How now! what art thou?

Kent. A man, sir.

4. *razed*] *raz'd* Q$_1$. *raized* Q$_2$. *raiz'd* F$_1$F$_2$. *rais'd* F$_3$F$_4$.

Now] Om. Pope, Han.

6. *So...come,*] Om. Qq.

come, thy] *come. Thy* Johns. *come! thy* Cap. Steev. Ec. Var. Coll. Del. Wh. Ktly, Huds. *come thy* Knt.

7. *thee full*] *the full* Qq.

labours] *labour* Qq.

Horns within.] Om. Qq.

Knights, and Attendants.] Rowe. and Attendants. Ff. Om. Qq. Gentleman, Knights, and Attendants. Cap.

9. Exit an Attendant.] Mal. To an Attendant, who goes out. Cap. Om. QqFf.

[To Kent. Theob. Warb. Johns.

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apparently thinks that Kent will *disguise* his speech by *diffusing—i. e.* by spreading it out. HANMER adopted Theobald's spelling, and gives the true definition: 'to disguise.' This interpretation and spelling make CAPELL indignant, and he urges his emendation *deface*, thus: 'If I can but deface my speech by a strange accent as effectually as I have defac'd my person by a strange attire, then my good intent may do so and so: now for this *deface* and *defac'd* substitute *diffuse* and *diffus'd*, and see how you like it; and if *diffuse* would have suited in this respect, it had not been given to Kent, whose language is more natural.' STEEVENS: We must suppose that Kent advances looking on his disguise. To *diffuse* speech signifies to *disorder* it, and so to *disguise* it. It may, however, mean to *speak broad* with a clownish accent. DYCE (*Rem.* 223) cites '*Dyffuse* harde to be vnderstande, *diffuse*.'—Palsgrave's *Lesclar. de la Lang. Fr.*, 1530. 'But oft by it [logick] a thing playne, bright and pure, Is made diffuse, vnknowen, harde, and obscure.'—Barclay's *Ship of Fooles*, ed. 1570. 'Kent does not wish to render his speech *difficult to be understood*, but merely to disorder it, to disguise it, as he had disguised his person.' WRIGHT cites instances of the use of 'defuse' from Lyly's *Euphues* (ed. Arber), p. 64; and Armin's *Nest of Ninnies*, p. 6 (Shaksp. Soc. ed.). For other instances from Sh., see *Concordance* or Schmidt's *Lex.*

6. **So . . . come,**] To CAPELL this appeared to be a wish and parenthetical.

7. **labours**] CAPELL: His master will find him ready for any hard services, and any number of them. WALKER (*Crit.* i, 255): Perhaps *labour* of the Qq is right.

7. **Lear**] COLERIDGE: In Lear old age is itself a character,—its natural imperfections being increased by lifelong habits of receiving a prompt obedience. Any addition of individuality would have seen unnecessary and painful; for the relations of others to him, of wondrous fidelity and of frightful ingratitude, alone sufficiently distinguish him. Thus Lear becomes the open and ample play-room of nature's passions.

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Lear. What dost thou profess? What wouldst thou with us?

Kent. I do profess to be no less than I seem; to serve him truly that will put me in trust; to love him that is honest; to converse with him that is wise and says little; to fear judgement; to fight when I cannot choose; and to eat no fish.

Lear. What art thou?

Kent. A very honest-hearted fellow, and as poor as the king.

Lear. If thou be'st as poor for a subject as he's for a king, thou art poor enough. What wouldst thou?

Kent. Service.

Lear. Who wouldst thou serve?

Kent. You.

Lear. Dost thou know me, fellow?

15. *and says*] *to say* Warb. Han. *and say* Steev. '85.
17. *art*] *are* F_3.
20. *be'st*] Ff (*beest* F_4)+, Knt, Dyce i, Sta. Sch. *be* Qq et cet.
20. *he's*] Ff, Rowe, Pope, Knt, Dyce i, Sch. *he is* Qq et cet.
21. *thou art*] *thar't* Q_1.
23. *Who*] *Whom* $F_2F_3F_4$+, Cap. Jen. Ec. Coll. Del. Wh.

11, 13. **profess**] DELIUS: Lear uses this in the sense of *trade* or *calling*. Kent replies in the sense of *assertion*.

15. **converse**] JOHNSON: This signifies immediately and properly to *keep company*, not to *discourse* or *talk*.

16. **judgement**] CAPELL thinks this refers simply to coming before a judge; ECCLES and MOBERLY that it refers to the last Judgement.

16. **eat no fish.**] WARBURTON: In Queen Elizabeth's time the Papists were esteemed, and with good reason, enemies to the government. Hence the proverbial phrase of, 'He's an honest man, and eats no fish,' to signify he's a friend to the government and a Protestant. The eating fish, on a religious account, being then esteemed such a badge of popery, that when it was enjoined for a season by act of parliament, for the encouragement of the fish-towns, it was thought necessary to declare the reason; hence it was called 'Cecil's fast.' To this disgraceful badge of popery Fletcher alludes in his *Woman-Hater* [IV, ii], who makes the courtezan say, when Lazarillo, in search of the umbrana's head, was seized at her house by the intelligencers for a traitor: 'Gentlemen, I am glad you have discovered him; he should not have eaten under my roof for twenty pounds; and surely I did not like him when he called for fish.' And Marston's *Dutch Courtezan* [I, ii]: 'I trust I am none of the wicked that eate fish a Fridaies.' [DYCE, in his ed. of the *Woman-Hater*, cites this note by Warburton, and adds: '*Perhaps* Warburton is right.'] CAPELL thinks that this means simply that Kent was a jolly fellow, and no lover of such meagre diet as fish.

23. **Who**] For other instances of 'who' for *whom*, see ABBOTT, § 274.

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Kent. No, sir; but you have that in your countenance which I would fain call master.

Lear. What's that?

Kent. Authority.

Lear. What services canst thou do?

Kent. I can keep honest counsel, ride, run, mar a curious tale in telling it, and deliver a plain message bluntly; that which ordinary men are fit for, I am qualified in, and the best of me is diligence.

Lear. How old art thou?

Kent. Not so young, sir, to love a woman for singing, nor so old to dote on her for any thing; I have years on my back forty-eight.

Lear. Follow me; thou shalt serve me; if I like thee no worse after dinner, I will not part from thee yet.—Dinner, ho, dinner! Where's my knave? my Fool?—Go you, and call my Fool hither.— [*Exit an Attendant.*

Enter OSWALD.

You, you, sirrah, where's my daughter?

Osw. So please you.— [*Exit.*

30. *thou*] Om. Q_1.
31. *counsel*] *counsaile* QqF_1. *counsailes* F_2. *counsels* F_3F_4+.
34. *is diligence*] *is,—diligence* Sta.
36. *sir*] Om. Qq.
singing] *sighing* Anon.*
39. *thou*] *that* F_2.
39, 40. *me; if...dinner, I*] *me, if... dinner, I* QqFf. *me, if...dinner. I* Jen. Ec. Sta. *me, if...dinner;* Sing.
40, 61. *from...dinner!*] *from thee. Yet no dinner ho? dinner*—Han.
42. *hither*] *hether* Qq.
[To an Attendant. Cap.
[Exit...] Dyce.
Enter Oswald] As in Cap. Enter Steward (after *daughter?*) QqFf+. Enter Steward (after *Fool?*) Johns. Jen.
43. *You, you,*] *You you* F_1F_2. *you* Qq.
44. Osw.] Coll. Steward. Qq. Ste. or Stew. Ff.
you,—] *you—*Q_2Ff. *you,* Q_4.
[Exit.] Om. Qq

31. **curious**] SCHMIDT: Elegant, nice. WRIGHT: Elaborate.

34. **diligence**] Particularly, says SCHMIDT, applied to menial services. Compare *Tam. of Sh.*, Ind. i, 70. Prospero calls Ariel 'my diligence' because he has so zealously carried out his commands.

36. **so . . . to**] See II, iv, 11, 12; *Ham.* V, ii, 16; *Macb.* II, iii, 47; III, i, 87; and ABBOTT, § 281.

42. DAVIES (*Dram. Misc.* ii, 176) gives what was the stage business in his time: 'He [Oswald] generally enters the stage in a careless, disengaged manner, humming a tune, as if on purpose to give umbrage to the king by his neglect of him.'

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Lear. What says the fellow there? Call the clotpoll back.—[*Exit a Knight.*] Where's my Fool, ho? I think the world's asleep.—[*Re-enter Knight.*] How now! where's that mongrel?

Knight. He says, my lord, your daughter is not well.

Lear. Why came not the slave back to me when I called him?

Knight. Sir, he answered me in the roundest manner, he would not.

Lear. He would not!

Knight. My lord, I know not what the matter is; but, to my judgement, your highness is not entertained with that ceremonious affection as you were wont; there's a great abatement of kindness appears as well in the general dependants as in the duke himself also and your daughter.

Lear. Ha! sayest thou so?

Knight. I beseech you, pardon me, my lord, if I be mistaken; for my duty cannot be silent when I think your highness wronged.

Lear. Thou but rememberest me of mine own conception. I have perceived a most faint neglect of late; which

45. *clotpoll*] Steev. *Clotpole* Ff+, Cap. Jen. Mal. Ec. *clat-pole* Qq. *clodpoll* Johns. Dyce.

46. [Exit a Knight.] Dyce. Om. Q_1Ff.

Fool, ho!] *foole, ho* Q_1. *foole? ho,* Q_2. *Foole? Ho,* Ff, Cap. *fool? Ho!* Rowe, Jen. *fool? Ho?* Pope, Han.

47. [Re-enter Knight.] Dyce. Om. Q_1Ff.

49. Knight.] Knigh. $F_1F_2F_3$. Kent. Qq.

49. *daughter*] *Daughters* F_1F_2.

52, 55, 61. Knight.] Seruant. Qq.

52. *me*] Om. F_3F_4, Rowe, Pope, Han.

54. *He*] *A* Q_1.

58. *of kindness*] Om. Qq.

dependants] *dependance* Walker (Crit. iii, 277).

63. *wronged*] *is wrong'd* $Q_2F_3F_4$+, Cap. Jen. Steev. Ec. Var. Sing. Kly.

64. *mine*] *my* F_3F_4+, Jen.

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56. **that . . . as**] See I, i, 95, and ABBOTT, § 280.

58. **appears**] For the omission of the relative, see ABBOTT, § 244.

64. **conception**] Always used by Sh., says SCHMIDT, in a bad sense, especially of suspicious or jealous thoughts.

65. **faint**] SCHMIDT says this does not mean 'slight,' as WRIGHT interprets it, but 'dull,' 'languid,' 'cold,' 'without zeal,' and refers to *Mid. N. D.*: 'A barren sister, chanting faint hymns to the cold fruitless moon;' and to 'faint deeds' in *Timon*, which means indifferent, mechanical actions, devoid of thought. [Despite the authority, almost without a rival, which Schmidt wields in a question concerning Shakespeare's use of words, I cannot but think that he is in error here, and makes

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I have rather blamed as mine own jealous curiosity than as 66
a very pretence and purpose of unkindness. I will look further into't. But where's my Fool? I have not seen him this two days.

Knight. Since my young lady's going into France, sir, 70
the Fool hath much pined away.

Lear. No more of that; I have noted it well.—Go you, and tell my daughter I would speak with her.—Go you, call hither my Fool.—[*Re-enter* OSWALD.] O, you sir, you, come you hither, sir. Who am I, sir? 75

Osw. My lady's father.

Lear. 'My lady's father?' my lord's knave. You whoreson dog! you slave! you cur!

66. *mine own*] *my own* F_4+, Jen.
67. *purpose*] *purport* Qq.
68. *into't*] *into it* Q_4. *into't* F_4. *my*] *this* Qq.
69. *this*] *these* Pope+, Jen. Ec.
70. Knight.] Servant. Qq.
72. *well*] Om. Qq, Cap.
[To one Attendant. Cap. Ec.
73. [Exit an Attendant. Dyce.
74. [to Another. Cap.
[Exit an attendant. Dyce.
74. Re-enter Oswald.] As in Johns. (subs.) Re-enter Steward, brought back by an Attendant. [after *O*, line 74] Cap. Enter Steward. [after *sir?* line 75] Ff, Rowe, Pope, Theob. Han. Warb. Om. Qq.
74, 75. *you, come...sir*] *you sir, come you hither* Qq, Cap. Jen. Steev. Ec. Var. Coll. Del. Sing. Wh. Ktly. *come ...sir* F_3F_4+.

Lear say the very opposite to what Sh. intended. At this stage of the play Lear is not the man to stand 'most cold neglect,' as we see by his instantaneous wrath at Oswald a few lines further on.—ED.]

66. **jealous curiosity**] STEEVENS: A punctilious jealousy, resulting from a scrupulous watchfulness of his own dignity.

67. **pretence**] STEEVENS: Design, See I, ii, 84. HUDSON: The passage is rather curious, as discovering a sort of double consciousness in the old king.

69. **this two days**] WRIGHT: In such cases Sh. uses indifferently 'this' and 'these.' See *Wint. Tale*, V, ii, 147, *Per.* V, i, 24.

70. **into**] SCHMIDT: Very commonly used by Sh. before the names of countries: 'to go into England,' 'into Flanders,' 'into Mauritania.'

71. HUDSON: This aptly touches the key-note of the Fool's character. COLERIDGE: The Fool is no comic buffoon to make the groundlings laugh,—no forced condescension of Shakespeare's genius to the taste of his audience. Accordingly, the poet prepares for his introduction, which he never does with any of his common clowns and fools, by bringing him into living connection with the pathos of the play. He is as wonderful a creation as Caliban;—his wild babblings and inspired idiocy articulate and gauge the horrors of the scene.

73. **Go you, call**] SCHMIDT follows the QqFf in omitting the comma here, because the infinitive very commonly omits *to* in construction with *go*.

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Osw. I am none of these, my lord; I beseech your pardon.

Lear. Do you bandy looks with me, you rascal?

Osw. I'll not be strucken, my lord.

Kent. Nor tripped neither, you base foot-ball player!

Lear. I thank thee, fellow; thou servest me, and I'll love thee.

Kent. Come, sir, arise, away! I'll teach you differences: away, away! If you will measure your lubber's length again, tarry; but away! go to; have you wisdom? so.

Lear. Now, my friendly knave, I thank thee. There's earnest of thy service.

Enter FOOL.

Fool. Let me hire him too.—Here's my coxcomb.

79, 80. *I am...pardon.*] Two lines, Ff.
79. *these*] *this* Qq, Cap. Mal. Steev. Bos. Sing. Ktly.
79, 80. *your pardon*] *you pardon me* Qq, Cap. Steev. Ec. Var. Sing.
81. [Striking him. Rowe.
82. *strucken*] Ff, Rowe, Knt, Wh. Sch. *ſtrucke* Q_2. *ſtruck* Q_1 et cet.
[in Posture of defending himself. Cap.
83. *player I*] *player?* Han.
[Tripping up his heels. Rowe.
84, 85. *I...thee.*] Two lines, Ff, Rowe.
86. *arise, away*] Om. Qq.
88. *tarry*] *tarry again* Theob. ii, Warb. Johns.
go to] Om Qq.
have you wisdom? so.] Theob. *haue you wiſedome, ſo.* Ff, Rowe, Pope, Sch. *you haue wiſedome.* Qq.
[Pushes the Steward out. Theob.
89. *my*] Om. Qq.
there's] *their's* Q_2.
90. [Giving money. Johns.
91. SCENE XIII. Pope, Han. Warb. Johns. Jen.
[Giving his cap. Rowe.

81. **bandy**] STEEVENS: A metaphor from tennis. [Cotgrave: *Iouër à bander & à racler contre.* To bandy against, at Tennis; and (by metaphor) to pursue with all insolencie, rigour, extremitie.]

88. **have you wisdom?**] SCHMIDT plausibly urges that this is not a question, but an imperative. The superfluous *you* or *thou* after an imperative is almost too common in Sh. to be noted. SCHMIDT refers to lines 138 (which is scarcely parallel) and 331 of this scene, and also to I, v, 1; II, iv, 154; III, iii, 7, 13; III. vii, 6; IV, vi, 137 of this play.

90. **earnest**] SCHMIDT cites *Two Gent.* II, i, 163, and *Com. of Err.* II, ii, 24, as instances of quibbles, where this word is used in both of its meanings: *handsel* and *serious.*

91. **Enter Fool.**] C. A. BROWN (*Shakespeare's Autobiographical Poems*, p. 292, 1838): 'Now, our joy, though last, not least,' my dearest of all Fools, Lear's Fool! Ah, what a noble heart, a gentle and a loving one, lies beneath that parti-coloured jerkin! Thou hast been cruelly treated. Regan and Goneril could but hang thee, while the unfeeling players did worse; for they tainted thy character, and at last

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[91. Enter Fool.]

thrust thee from the stage, as one unfit to appear in their worshipful company. Regardless of that warning voice forbidding them to 'speak more than is set down for them,' they have put into thy mouth words so foreign to thy nature, that they might, with as much propriety, be given to Cardinal Wolsey. But let me take thee, without addition or diminution, from the hands of Sh., and then art thou one of his perfect creations. Look at him! It may be your eyes see him not as mine do, but he appears to me of a light delicate frame, every feature expressive of sensibility even to pain, with eyes lustrously intelligent, a mouth blandly beautiful, and withal a hectic flush upon his cheek. Oh that I were a painter! Oh that I could describe him as I knew him in my boyhood, when the Fool made me shed tears, while Lear did but terrify me! . . . When the Fool enters, throwing his coxcomb at Kent, and instantly follows it up with allusions to the miserable rashness of Lear, we ought to understand him from that moment to the last. Throughout this scene his wit, however varied, still aims at the same point, and in spite of threats, and regardless how his words may be construed by Goneril's creatures, with the eagerness of a filial love he prompts the old king to 'resume the shape which he had cast off.' 'This is not altogether fool, my lord.' But, alas! it is too late; and when driven from the scene by Goneril, he turns upon her with an indignation that knows no fear of the 'halter' for himself: 'A fox when one has caught her, And such a daughter, Should sure to the slaughter, If my cap would buy a halter.' That such a character should be distorted by players, printers, and commentators! Observe every word he speaks; his meaning, one would imagine, could not be misinterpreted; and when at length, finding his covert reproaches can avail nothing, he changes his discourse to simple mirth, in order to distract the sorrows of his master. When Lear is in the storm, who is with him? None—not even Kent—'None but the Fool; who labours to outjest His heart-struck injuries.' The tremendous agony of Lear's mind would be too painful, and even deficient in pathos, without this poor faithful servant at his side. It is he that touches our hearts with pity, while Lear fills the imagination to aching. . . . But it is acted otherwise,—no, it is Tate that is acted. Let them, if they choose, bring this tragedy on the stage; but, by all means, let us not be without the Fool. I can imagine an actor in this part, with despair in his face, and a tongue for ever struggling with a jest, who should thrill every bosom. What! banish him from the tragedy, when Lear says, 'I have one part in my heart that's sorry yet for thee;' and when he so feelingly addresses him with, 'Come on, my boy; how dost, my boy? Art cold? I am cold myself.' At that pitch of rage, 'Off! off, you lendings! Come, unbutton here!' could we but see the Fool throw himself into his master's arms, to stay their fury, looking up in his countenance with eyes that would fain appear as if they wept not, and hear his pathetic entreaty, 'Pr'ythee, nuncle, be contented;'—pshaw! these players know nothing of their trade.

In MACREADY'S *Diary* is the following: 4th [January, 1838].—Went to the theatre, where I went on a first rehearsal of *King Lear*. My opinion of the introduction of the Fool is that, like many such terrible contrasts in poetry and painting, in acting-representation it will fail of effect; it will either weary and annoy or distract the spectator. I have no hope of it, and think that at the last we shall be obliged to dispense with it. 5th.—Speaking to Willmott and Bartley about the part of the Fool in *Lear*, and mentioning my apprehensions that, with Meadows, we should be obliged to omit the part, I described the sort of fragile, hectic, beautiful-

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[91. Enter Fool.]

faced boy that he should be, and stated my belief that it never could be acted. Bartley observed that a woman should play it. I caught at the idea, and instantly exclaimed, 'Miss P. Horton is the very person.' I was delighted at the thought.

C. COWDEN CLARKE (*Gent. Mag.* No. LVIII, p. 397): Lear's Fool is a youth, not a grown man; a petted lad, to whom his royal master looks for quaint sayings and whimsical sentences when vexed and irritable; a favoured fellow, whose wayward speeches are tolerated, and even liked, when graver cares press hard on the old monarch, and to whose playful sallies he turns when desiring to fill a vacant half hour or beguile a leisure interval. . . . The personal and affectionate interest taken by Lear in the lad is denoted at the very outset. He not only asks eagerly and repeatedly for him, but when told that since Cordelia's going into France 'the Fool hath much pined away,' Lear answers hurriedly: 'No more of that; *I have noted it well;*' and when the Fool himself appears on the scene, his old master accosts him with: 'How now, my pretty knave, *how dost thou?*' The very expression, 'My pretty knave,' serves to paint the Fool's boyish years, and to depict the fondling regard of Lear for him. . . . This kind of gentle feeling is shown by others as well as the king towards the stripling fool-jester; for Kent—who, disguised as Caius, affects much bluntness of speech—on more than one occasion speaks favouringly of and to the lad. When the Fool is sportively and keenly rebuking Lear for having so unwisely cast all power into his unworthy daughter's hands, Kent observes: 'This is not altogether fool, my lord.' Afterwards, also, in the storm, when the boy, scared at finding the Bedlam beggar in the hovel, runs out again, exclaiming: 'Come not in here, nuncle; here's a spirit. Help me, help me!' Kent encouragingly says: '*Give me thy hand.* Who's there?' And still further on, at the close of that wild night-scene, when the poor old king, worn out, has fallen into weary slumber, Kent, preparing to bear him away to safer quarters, says to the faithful Fool: 'Come, help to bear thy master; *thou* must not stay behind.' This tenderness with which the boy is treated partly arises from his delicacy of frame, which is indicated by some slight but significant side-touches in the course of the play. First, there is his 'pining away' on his young mistress's departure from England, above alluded to. Then, there is his sensitiveness to churlish weather and sharp night air, betokened by his words during the storm: 'O nuncle, court holy water,' &c. Again: 'This cold night will turn us all to fools and madmen.' Lastly, there is his withdrawal from the play. It is silently effected, the dramatist giving no express mention of the Fool after his assisting to bear his old master away to the litter prepared for conveying the king to Dover; but, to my mind, Sh. evidently meant to infer that the fragile lad—weakly in frame, susceptible in temperament, and rendered doubly so by the delicacy of his nurture in the court household as the petted boy-jester of his royal employer—never recovered from the rigours and terrors of that tempestuous night; that he sickened and died soon after, fulfilling actually, as well as poetically, his own last uttered words: 'And I'll go to bed at noon.' In this noontide of his youth and fidelity, Lear's Fool goes to his deathbed, when his old master no longer needs him by his side.

W. W. LLOYD: It is indicated that the Fool is a boy, a pretty knave, young that is, and of pleasant aspect, and the boundaries of his intelligence lie somewhere between innocence and acuteness, but whereabouts is undefinable; it is only when the king is conscious of the full extent of his injustice and his misery, that the Fool desists from probing the wounds, and torturing by truth told jestingly,—and now

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Lear. How now, my pretty knave! how dost thou? 92
Fool. Sirrah, you were best take my coxcomb.
Kent. Why, Fool?
Fool. Why? for taking one's part that's out of favour. 95
Nay, and thou canst not smile as the wind sits, thou'lt catch

94. Kent. *Why*] Qq. Lear. *Why* F_1F_2, Knt, Coll. i, Del. i, Sch.
Fool] *my Boy* Ff+, Knt, Coll. Del. Sch.
95. *Why? for*] Ff+, Cap. Jen. Steev. Ec. Var. Knt, Coll. Del. Sing. Wh. Ktly, Sch. *Why for* Qq. *Why, for* Dyce et cet.
95. *one's*] *on's* Q_1.
that's] *that is* F_4+, Steev. Ec. Var.
96. *and*] $QqF_1F_2F_3$, Rowe, Sch. & F_4. *as* Warb. *an* Pope et cet.
thou'lt] *thou't* Qq.

'labours to outjest his heart-struck injuries.' [After these long and good notes by my betters, I wish merely to record humbly but firmly my conviction that the Fool, one of Shakespeare's most wonderful characters, is not a boy, but a man—one of the shrewdest, tenderest of men, whom long life had made shrewd, and whom afflictions had made tender; his wisdom is too deep for any boy, and could be found only in a man, removed by not more than a score of years from the king's own age; he had been Lear's companion from the days of Lear's early manhood. See also White's note on line 123.—ED.]

93. **you were best**] ABBOTT, § 230: The old '(*to*) me (*it*) were better,' being misunderstood, was sometimes replaced by 'I were better.' When the old idiom is retained, it is generally in instances like the present, where 'you' may represent either nominative or dative, but was almost certainly used by Sh. as a nominative. See III, iv, 99.

93. **coxcomb**] MINSHEU (s. v. *cockes-combe*, ed. 1617): Englishmen use to call vaine and proud braggers, and men of meane discretion and judgement *Coxcombes*. Because naturall Idiots and Fooles haue, and still doe accustome themselues to weare in their Cappes, cock's feathers, or a hat with a necke and head of a cocke on the top and a bell thereon, &c., and thinke themselues finely fitted and proudly attired therewith, so we compare a presumptuous bragging fellow, and wanting all true Iudgement and discretion, to such an Idiote foole, and call him also Coxecombe. [Cited in part by STEEVENS.]

94. **Why, Fool**] KNIGHT: The text of the Folio [see Textual Notes] clearly shows that the speech was intended for Lear, and that, however it might have been written originally, Sh. in his amended copy would not permit Kent, in his character of serving-man, so soon to begin bandying questions with Lear's favorite. WHITE: The Folio is clearly wrong, as the Fool's reply shows. Lear had taken 'no one's part that's out of favour,' but Kent had. The mistake seems to be due to the fact that both Lear and Kent reply interrogatively to the Fool's remark about his coxcomb. DYCE: The eye of the transcriber or compositor most probably caught the next speech but one. It is plain that the Fool addresses the king for the first time when he says: 'How now, nuncle,' &c. SCHMIDT silently follows F_1F_2, which are to me unquestionably wrong.

95. **one's**] ABBOTT, § 81: We never use the possessive inflection of the unemphatic *one* as an antecedent.

96. **and**] ABBOTT, § 101: Equivalent to *if*. This particle has been derived

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cold shortly. There, take my coxcomb; why, this fellow has banished two on's daughters, and did the third a blessing against his will; if thou follow him, thou must needs wear my coxcomb.—How now, nuncle? Would I had two coxcombs and two daughters!

Lear. Why, my boy?

Fool. If I gave them all my living, I'ld keep my coxcombs myself. There's mine; beg another of thy daughters.

Lear. Take heed, sirrah; the whip.

98. *has*] *hath* Qq, Cam. *ha's* F_1.
on's] *of his* Q_2, Pope+, Steev. Mal. Ec. Knt, Sing. Ktly.
did] *done* Qq, Cam.
101. *and two*] *an' two* (i. e. *if two*) Farmer.
103. *gave*] *give* F_3F_4+.
all my] *any* Qq.
I'ld] *I'll* Rowe+.
coxcombs] Q_1. *Coxcombes* F_1. *coxcombe* Q_2F_2. *Coxcomb* F_3F_4, Rowe, Pope, Theob. Han. Warb.

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from *an*, the imperative of *unnan*, to grant. This plausible but false derivation was originated by Horne Tooke, and has been adopted by the edd. of the Cam. Sh. But the word is often written 'and' in Early English (Stratmann), as well as in Elizabethan authors. So almost always in the Folio.

96. **catch cold**] FARMER: That is, be turned out of doors and exposed to the inelemency of the weather.

98. **banished**] CAPELL: This means that he had lost them as daughters, lost their love and obedienee, and by an act of his own. ECCLES thinks that these words are spoken in the wanton levity of the character, as being the contrary of those favours Lear had conferred upon them. MOBERLY: Lear has, by blessing them, made Goneril and Regan no longer his daughters, and also made Cordelia queen of France by cursing her.

98. **on's**] ABBOTT, § 182: 'On' was frequently used for the possessive *of*, partieularly, in rapid speech, before a contraeted pronoun. The explanation of this change of *of* to 'on' appears to be as follows: *Of* when rapidly pronouneed before a consonant became *o'*; but when *o'* came before a vowel it was forced to assume a euphonic *n*. See I, v, 19.

98. **did**] For instances of the transitive use of this word, see ABBOTT, § 303.

100. **nuncle**] NARES: A familiar contraction of *mine uncle*. It seems to have been the customary appellation of the lieensed fool to his superiors. In the same style the fools called each other *cousin*. In Beaumont and Fletcher's *Pilgrim*, when Alinda assumes the character of a fool, she uses the same language. She meets Alphonso, and calls him *nuncle*; to which he replies by calling her *naunt*. WRIGHT: So in Whetstone's *Promos and Cassandra*, iv, 7, we find 'my nown good harte roote.' In Littré's *Dict.*, under the word 'Tante,' it is stated that 'nante' is a form of the word in Picardy, and in justification of the derivation of *tante* from *ta ante*, reference is made to the Wallon dialect, in which *mononk*, *matante*, and similar forms are used, the possessive pronoun having no force whatever. If the origin of 'nuncle' is not analogous, it must be referred to the principle by which Noll, Ned, Nan, Nell, Numps are formed from Oliver, Edward, Anne, Ellen and Humphrey.

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Fool. Truth's a dog must to kennel; he must be whipped out, when Lady, the brach, may stand by th' fire and stink. 106

Lear. A pestilent gall to me!

Fool. Sirrah, I'll teach thee a speech. 110

Lear. Do.

Fool. Mark it, nuncle:

Have more than thou showest,
Speak less than thou knowest,
Lend less than thou owest, 115
Ride more than thou goest,
Learn more than thou trowest,
Set less than thou throwest;

106. *Truth's a*] *Truth is a* Q_1. *Truth is, a* Q_2.
must to] *that muſt to* Qq, Jen. Steev. Mal. Ec. Bos. Sing. Ktly.
107. *Lady, the brach,*] Steev. Mal. Glo.+, Mob. *Ladie oth'e brach* Qq. (*Lady* Q_2.) *the Lady Brach* Ff+, Cap. Jen. Ec. Knt, Coll. Del. Dyce, Sta. Wh. Huds. Sch.
107. *byth' fire*] F_3F_4+, Jen. Wh. Sch. *by' th' fire* F_2F_2.
109. *gall*] *gull* Qq.
110. [To Kent. Rowe+, Jen. Ec. *Sirrah*] *Sirha* F_1F_2.
111. Lear.] Ken. Cap.
112. *nuncle*] *uncle* Q_1. *Vnckle* Q_2. *Vuckle*, Q_3.
113–122. *Have...score.*] Prose, Qq.

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107. **brach**] STEEVENS: A bitch of the hunting kind. Dr Letherland, on the margin of Warburton's ed., proposed '*lady's* brach,' *i. e.* favoured animal. 'Lady' is still a common name for a hound. So Hotspur, in 1 *Hen. IV:* III, i, 240. TOLLET [Note in III, vi, 67]: The females of all dogs were once called *braches*. Ulitius upon Gratius observes: '*Racha* Saxonibus canem significabat unde Scoti hodie *Rache* pro cane fœmina habent, quod Anglis est *Brache*.' A[RCHIBALD] S[MITH] (*N. and Qu.* 2 Ser., vol. v, p. 202, 1858): Here is a curious opposition between 'truth' and 'lady,' where one would have expected the opposition to be between 'truth' and *lie*. May it not be that Sh. wrote 'lye the brach,' and that the printers thought 'lye' a contraction for 'lady,' instead of the whole of the opposite of *truth*? WRIGHT: Florio has, 'Bracca, a brache, or a bitch, a beagle;' Cotgrave: 'Braque: m. A kind of short-tayled setting dog; ordinarily spotted, or partie-coloured.' Baret gives 'a Brache or biche. Canicula.' The word is found in German *Bracke*, and in Dutch *Brak*.

109. **pestilent gall**] MOBERLY: A passionate remembrance of Oswald's insolence. [This does not satisfy me, but I can offer nothing better.—ED.]

115. **owest**] For 'owe,' meaning to possess, see Sh. *passim*.

117. **trowest**] WARBURTON gives to this the meaning of to *believe*, to *think*, to *conceive*, and he has been followed by all other editors since his time except CAPELL, who says it means to *know*, and cites in confirmation, I, iv, 207, where the Qq have *trow* instead of 'know' of the Ff. Capell's interpretation seems the better of the

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Leave thy drink and thy whore,
And keep in-a-door,
And thou shalt have more
Than two tens to a score.

Kent. This is nothing, Fool.

Fool. Then 'tis like the breath of an unfee'd lawyer, you gave me nothing for't.—Can you make no use of nothing, nuncle?

120. *in-a-door*] Cap. *in a doore* Qq. *in a dore* F_1F_2. *in dore* F_3. *in Door* F_4, Rowe. *within door* Pope+.
123. Kent.] Lear. Qq, Mal. Steev. Bos. Coll. Sta.
124. *'tis*] Om. Qq. *it is* F_4, Rowe+, Ec.
125. *gave*] *give* F_3F_4, Rowe, Pope. *for't*] *for it* Q_2.
126. *nuncle*] *Vncle* Qq.

two in this passage, despite the fact that Warburton pronounces the line, as he interprets it, 'an admirable precept.'

118. **Set**] MRS GRIFFITHS: That is, never set equal to the stake you throw for. SCHMIDT: The sense varies according to the way in which we understand 'less,' whether as an adjective or as an adverb. If it is an adjective, then the meaning is: 'Set a less sum than thou hast won by thy last throw;' if an adverb: 'Keep on throwing, but set nothing.'

123. **Kent**] KNIGHT: The Ff properly gives this speech to Kent, in reply to the Fool's address to him, 'Sirrah, I'll teach thee a speech.' WHITE also upholds the Ff, because: 'it should be observed, that in addressing this poor, faithful follower, the king never calls him Fool. In speaking *of* him, he gives him his official title; but in speaking *to* him, he always uses some term of familiar and pitiful endearment,—generally, "my boy,"—although the poor fellow had plainly had many years' sad experience of the world. It seems a deteriorating misapprehension of this phrase that has led an eminent actor [Macready] to represent the Fool as a boy in years! I cannot believe that on this solitary occasion Sh. was indifferent to the touching nature of the relations which he had established between Lear and his humble counsellor; and I accept the evidence of the Folio that this speech is one of Kent's many characteristic interruptions'

124. **unfee'd lawyer**] LORD CAMPBELL (*Shakespeare's Legal Acquirements*, p. 97, Am. ed.): This seems to show that Sh. had frequently been present at trials in courts of justice, and now speaks from his own recollection. There is no trace of such a proverbial saying as 'like the breath of an unfee'd lawyer,' while all the world knows the proverb: 'Whosoever is his own counsel has a fool for his client.' How unfee'd lawyers may have comported themselves in Shakespeare's time I know not; but I am bound to say, in vindication of 'my order,' that in my time there has been no ground for the Fool's sarcasm upon the bar. The two occasions when 'the breath of an unfee'd lawyer' attracts notice in this generation, are when he pleads for a party suing *in formâ pauperis*, or when he defends a person prosecuted by the Crown for high treason. It is contrary to etiquette to take a fee in the one case as in the other; and on all such occasions counsel, from a regard to their own credit, as well as from conscientious motives, uniformly exert themselves with extraordinary zeal, and put forth all their learning and eloquence.

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Lear. Why, no, boy; nothing can be made out of nothing.

Fool. [*To Kent*] Prithee, tell him, so much the rent of his land comes to; he will not believe a Fool.

Lear. A bitter Fool!

Fool. Dost thou know the difference, my boy, between a bitter fool and a sweet one?

Lear. No, lad; teach me.

Fool. * That lord that counsell'd thee
* To give away thy land,
* Come place him here by me;
* Do thou for him stand:
* The sweet and bitter fool
* Will presently appear;
* The one in motley here,
* The other found out there.

* *Lear.* Dost thou call me fool, boy?

* *Fool.* All thy other titles thou hast given away; that * thou wast born with.

127, 128. *nothing...nothing*] Separate line, Ff, Rowe.

129. [To Kent] Rowe. Om. QqFf.

131–134. In the margin, Pope.

131–142. In the margin, Han.

132. *Dost thou*] *Doo'ſt* Q$_4$.
my boy] *nuncle* Cap.

133. *sweet one*] Ff+, Knt, Coll. Del. Dyce i, Sta. Wh. Huds. Sch. *ſweete fool* Qq et cet.

135. [Sings. Anon.*

135–150. *That lord...snatching.*] Om. Ff, Rowe.

135–142. Om. Pope. In the margin, Han.

That lord...there.] As in Cap. Four lines, Qq, Theob.+, Jen. Knt, Sch.

138. *Do*] *Or do* Han. Cap. Jen. Steev. Mal. Ec. Bos. Sta. Huds. Sch.

142. [Pointing to Lear. Coll. iii.

143. *boy*] Om. Pope, Han.

135–150. JOHNSON: These lines were omitted in the Ff, perhaps for political reasons, as they seemed to censure the monopolies.

138. Do] JENNENS adopts Hanmer's change '*Or* do,' and asserts that the measure points out that a word is lost here [which is true], and that the sense shows it to be *Or* [which is doubtful]. WHITE is equally sure that the missing word is *And*; his text reads '*And do thou*,' and in his note he says that this *And* the rhythm so imperatively demands that 'it could not possibly have been omitted in a rhyme like this, even if it were as superfluous as it is appropriate to the sense. It was doubtless omitted by accident.' The CAMBRIDGE EDITORS suggest an emendation which is, perhaps, the happiest of any yet offered: 'Do thou *there* for him stand.' The antithesis with the preceding line is emphasized, and the similarity of the 'thou' and the *there* in MS might well have been the cause, through oversight, of the omission of the latter word by the compositor.

142. there] DELIUS: Pointing to the king.

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* *Kent.* This is not altogether fool, my lord. 146
* *Fool.* No, faith, lords and great men will not let me;
* if I had a monopoly out, they would have part on't; and
* ladies too, they will not let me have all the fool to myself;
* they'll be snatching.* Nuncle, give me an egg, and I'll 150
give thee two crowns.

Lear. What two crowns shall they be?

Fool. Why, after I have cut the egg i' th' middle and eat up the meat, the two crowns of the egg. When thou clovest thy crown i' th' middle and gavest away both parts, 155 thou borest thine ass on thy back o'er the dirt; thou hadst little wit in thy bald crown when thou gavest thy golden one away. If I speak like myself in this, let him be whipped that first finds it so.

148. *out*] *on't* Pope+.
148, 149. *on't; and ladies too,*] *an't, and Ladies too,* Q_1, Jen. *on't, and lodes too,* Q_2. *on't; nay the ladies too,* Pope +. *on't; and the ladies too,* Steev. '73. *on't, and loads too:* Coll. i, ii, Del. i, Dyce i, Wh. Ktly.
149. *they will*] *they'll* Pope +, Cap.
all the fool] Q_1, Jen. Cam. Wr. Sch. *all foole* Q_2 et cet.
to myself] *myself* Pope, Han.
150. *Nuncle, give me an egg*] Ff, Rowe, Knt, Dyce i, Sch. *Give...egg, Nuncle* Qq et cet.
153. *i' th'*] *ith'* F_3. *in the* Qq, Cam.
155. *crown*] *crownes* F_3.
i' th'] *ith'* F_3. *it'h* Q_1. *in the* Q_2, Cap.
156. *borest*] *boar'st* $F_1F_2F_3$. *bor'st* F_4. *thine ass*] *thy arse* Qq, Glo. Wr. Mob.
on thy] *at'h* Q_1.
o'er] *over* Cap. Steev. Ec. Var.
158. *one*] *crown* Johns.
159. *so*] *sooth* Warb.

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146. **altogether fool**] The concrete for the abstract. For other instances, see SCHMIDT, *Lex.*, p. 1423, § 12; see also II, iv, 145, where we have the abstract for the concrete.

148. **out**] JENNENS: That is, a patent out of court for being sole fool. WARBURTON: A satire on the gross abuses of monopolies at that time, and the corruption and avarice of the courtiers, who commonly went shares with the patentee. STEEVENS: Monopolies in Shakespeare's time were common objects of satire.

149. **ladies**] COLLIER, in his ed. i and ii, justifies his adoption of *lodes* of the Qq, saying that all the fool means is that, if he had a monopoly of folly, great men would have part of it, and a large part, too. DYCE, in his ed. ii, after quoting Collier's note, adds: 'But mark the ridiculous inconsistency of expression in the passage, if the Fool be speaking of *lords* only,—"they would have *part* on't"—"and *loads* too"—"they'll be *snatching*."' Dyce gives no intimation that in his ed. i, he adopted Collier's reading with silent approval. In his ed. iii, Collier reads as in the text.

158, 159. **If . . . so**] ECCLES: Possibly he means to say that *he* will deserve to be *whipped who* does not, or cannot, discover that in this instance, at least, he speaks good sense. Perhaps, better thus: The Fool was accustomed to speak bitter and

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Fools had ne'er less grace in a year;
For wise men are grown foppish,
And know not how their wits to wear,
Their manners are so apish. 160

Lear. When were you wont to be so full of songs, sirrah?

Fool. I have used it, nuncle, e'er since thou madest thy daughters thy mothers; for when thou gavest them the rod and puttedst down thine own breeches, 165

Then they for sudden joy did weep,
And I for sorrow sung,
That such a king should play bo-peep,
And go the fools among. 170

Prithee, nuncle, keep a schoolmaster that can teach thy Fool to lie. I would fain learn to lie.

160 and 168. Singing Rowe.

160. had ne'er] *ne'er had* Pope+, Ec. *grace*] *wit* Qq, Glo. +, Mob.

162. And] *They* Qq, Glo. Wr. Mob. *know not how*] *well may fear* Coll. (MS).

to] *doe* Q_1. *do* Q_2.

164. *When*] *Since when* Han.

165. *e'er*] Rowe +, Jen. Knt, Dyce, Sch. *ere* F_1F_2. *e're* F_3F_4. *euer* Qq et cet.

166. *mothers*] *mother* Qq, Mal. Steev. Bos. Sing, Ktly, Cam. Wr.

167. *puttedst*] Dyce ii, Coll. iii, *put'ſt* or *puſt* or *puttest* QqFf et cet. *thine*] *thy* Theob. ii, Warb. Johns. Jen.

168. Then they] As part of the song, Theob. Prose, Ff.

168–171. for.....among] Verse, Ff. Prose, Qq.

171. fools] *Foole* F_1F_2, Cap. Knt.

172. *Prithee*] *prethe* Q_1. *prethee* Q_2. *Pry'thy* F_1. *Prethy* F_2. *Prythee* F_3F_4.

unpalatable truths, and had sometimes been chastised for so doing. '*If* then,' he says, '*I speak* on this occasion *like myself*'—*i. e.* like a fool, foolishly—'let not *me* be whipped, but him who first finds it to be as I have said'—*i. e.* the king himself, who was likely to be soonest sensible of the truth and justness of the sarcasm, and who, he insinuates, deserved whipping for the silly part he had acted.

160. **Fools . . . year;**] JOHNSON: There never was a time when fools were less in favour; and the reason is, that they were never so little wanted, for wise men now supply their place. CAPELL discovered that this line, somewhat changed, is to be found in Lyly's *Mother Bombie*, 1594: 'I thinke Gentlemen had never lesse wit in a yeere.' See Capell's *School of Sh.*, p. 24.

161, 163. **foppish . . . apish**] See, for the rhyme, II, iii, 20.

168, 169. **Then . . . sung**] STEEVENS: Compare Heywood's *Rape of Lucrece*, 1608: 'When Tarquin first in court began, And was approved king, Some men for sudden joy gan weep, But I for sorrow sing.'

171. **among**] For other instances of the transposition of prepositions, see ABBOTT, § 203.

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Lear. And you lie, sirrah, we'll have you whipped.

Fool. I marvel what kin thou and thy daughters are; they'll have me whipped for speaking true, thou'lt have me whipped for lying, and sometimes I am whipped for holding my peace. I had rather be any kind o' thing than a Fool; and yet I would not be thee, nuncle; thou hast pared thy wit o' both sides and left nothing i' th' middle. Here comes one o' the parings.

Enter GONERIL.

Lear. How now, daughter? what makes that frontlet on? Methinks you are too much of late i' th' frown.

174. *And*] Q$_4$, Ff, Rowe, Sch. *If* Q$_5$, Pope +, Cap. Jen. Steev. Mal. Ec. Bos. *An* Knt et cet.
sirrah] Om. Qq.
176. *thou'lt*] *thou wilt* Qq, Jen.
177. *sometimes*] *sometime* Qq.
178. *o'*] *of* Qq, Cap. Jen. Steev. Mal. Ec. Bos. Knt, Sing. Ktly.
180. *o' both*] *a both* Qq.
i' th'] *in the* Qq, Cap. Steev. Mal. Ec. Bos. Knt, Sing. Ktly.
180. *Here*] *heare* F$_3$.
181. *o' the*] *of the* Qq, Cap.
182. SCENE XIV. Pope +, Jen.
182, 183. *How....frown*] Prose, Ff. Two lines, Qq, Coll. i, Sing. Wh. Sta. Ktly, Sch.
182. *daughter*] *our daughter* Ktly.
on t'] *on*, Qq.
183. *Methinks*] Om. Ff, Rowe +, Jen.
of late] *alate* Qq.

179. **thee**] ABBOTT, §213: 'Thee' for *thou* is found after the verb *to be* not merely here in the Fool's mouth, but also in *Tim.* IV, iii, 277, and in 2 *Hen. VI:* IV, i, 117. In these cases 'thee' represents a person not regarded as acting, but about whom something is predicated.

181. **Goneril**] COLERIDGE: The monster Goneril prepares what is necessary, while the character of Albany renders a still more maddening grievance possible—namely, Regan and Cornwall in perfect sympathy of monstrosity. Not a sentiment, not an image, which can give pleasure on its own account, is admitted. Whenever these creatures are introduced, and they are brought forward as little as possible, pure horror reigns throughout. In this scene, and in all the early speeches of Lear, the one general sentiment of filial ingratitude prevails as the main-spring of the feelings;—in this early stage the outward object causing the pressure on the mind, which is not yet sufficiently familiarized with the anguish for the imagination to work upon it.

182. **frontlet**] STEEVENS: Compare the following in *The Four P's*, 1569 [vol. i, p. 70, ed. Dodsley; the Pardoner has asked why women are so long dressing after they get up in the morning, and the Pedler replies, with a play upon the word *let*, meaning hindrance]: 'Forsoth, women have many lettes, And they be masked in many nettes: As frontlettes, fyllettes, partlettes, and bracelettes; And then theyr bonettes, and theyr poynettes. By these lettes and nettes, the lette is suche, That spede is small, whan haste is muche.' And more appositely, in *Zepheria*, a collection of Sonnets, 1594 [Canzon. 27.—WRIGHT]: 'But now my sunne it fits thou take thy set, And vayle thy face with frownes as with a frontlet.' MALONE: A 'frontlet'

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Fool. Thou wast a pretty fellow when thou hadst no need to care for her frowning; now thou art an O without a figure; I am better than thou art now; I am a Fool, thou art nothing.—Yes, forsooth, I will hold my tongue; so your face bids me, though you say nothing. Mum, mum;

He that keeps nor crust nor crumb,
Weary of all, shall want some.—

That's a shealed peascod.

185. *frowning*] *frowne* Qq. Jen.
187. [To Gon. Pope.
188. *Mum, mum;*] Separate line, Cam.
[Singing. Rowe +, Coll.
188, 190. *Mum*...crumb] Cap. One line, QqFf +, Jen. Sch.
190. nor crust] *neither cruſt* Qq, Jen.
190. nor crumb] *not crumb* F_1F_2.
192. [Pointing to Lear. Johns. Speaking to Lear. Warb. To Kent, shewing Lear. Cap.
That's] *Thou art* Warb.
shealed] *shell'd* Cap. Wh. Coll. iii.
peascod] Pope ii. *Peſcod* QqFf.

was a forehead cloth, used formerly by ladies at night to render that part smooth. So in Lyly's *Euphues* [p. 286, ed. Arber]: 'The next daye I comming to the gallery where she was solitaryly walking, with her frowning cloth, as sick lately of the solens,' &c. STAUNTON: The very remarkable effect of this band, in the contraction of the brows, may be observed in some of the monumental effigies of the fourteenth century, and especially in those small figures usually called 'Weepers' which are found standing in tabernacles, on the sides of rich altar-tombs of the same period. Lear, however, may be supposed to speak metaphorically. WRIGHT: Compare 1 *Hen. IV:* I, iii, 19: 'And majesty might never yet endure The moody frontier of a servant brow,' where 'frontier' is apparently used with some reference to *tire* or head-dress.

188. **bids me**] MOBERLY gathers from this 'that the Fool is really mad, so far that he cannot control his gibes; for he goes on again directly in spite of his manifest dread of Goneril's wrath.' [To the present editor this inference is incomprehensible, unless 'really mad' be taken in the Yankee sense of 'real mad.']

190, 191. **He . . . some**] DYCE agrees with COLLIER in thinking that these and lines 208, 209 are fragments of some satirical ballad.

192. **That's . . . peascod**] WARBURTON was the first to insert a stage-direction here, directly referring this sentence to Lear, and he has been followed, I think, by all edd. except DELIUS. As though the point were not made thereby sufficiently clear, Warburton changed 'That's' to *Thou art.* I cannot help thinking that stage-directions like these are in general needless, not to say obtrusive. If the action is so clear that the humblest intellect can perceive it, surely a stage-direction is superfluous; for instance, when the Fool says to Kent, 'Here's my coxcomb,' does any one require to be told that he here offers Kent his cap? When Lear says 'There's earnest of thy service,' may not an editor assume that a reader has some intelligence, and needs not to be told that Lear here 'gives Kent money'? In the present instance the application is sufficiently clear without any indication with the finger.—ED.

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Gon. Not only, sir, this your all-licensed Fool,
But other of your insolent retinue
Do hourly carp and quarrel, breaking forth
In rank and not to be endured riots. Sir,
I had thought, by making this well known unto you,
To have found a safe redress; but now grow fearful,
By what yourself too late have spoke and done,
That you protect this course and put it on
By your allowance; which if you should, the fault
Would not 'scape censure, nor the redresses sleep,

193-206] Prose, Qq.
193. *this*] *thus* Johns.
194. *other*] *others* Johns.
196. *not...riots. Sir,*] Pointed as by Cap. (*not...indured riots,*) *Sir* Q_1. (*not ...riots*) *Sir*, Q_2. (*not...endur'd*) *riots Sir.* Ff (subs.), Sch. *not...riots, Sir* Rowe, Pope, Han. Jen.
Sir] Om. Theob. Warb. Johns. Separate line, Wh. Dyce ii, Huds.
197. *had*] Om. Pope+.
known] *know* F_4.
unto] *to* Quincy (MS).
200. *put it on*] *put on* Qq.
201. *which*] Om. Pope+, Jen.
202. *redresses*] *redreſſe*, Q_4. *redreſſe* Q_2.

Cotgrave has, '*Goussepillé*: . . . vnhusked, shaled, vncased, stripped.' JOHNSON explains the phrase (if explanation be needed), 'The outside of a king remains, but all the intrinsic parts of royalty are gone.'

TOLLET (who has been followed by many an editor without credit accorded to him), on the authority of Camden's *Remains*, states that Richard II's effigy in Westminster Abbey is wrought with *peascods open* and the *peas out*; 'perhaps,' adds Tollet, 'an allusion to his being once in full possession of sovereignty, but soon reduced to an empty title.' But Tollet's interpretation of this monumental symbolism is itself converted to a 'shealed peascod' by WRIGHT'S discovery that the peascods in question 'are the pods of the *planta genista*, or broom plant, the badge of the Plantagenets. Moreover, although the pods are open, the seeds are indicated.'

194. other] For other instances of the use of this word as a plural pronoun, see ABBOTT, § 12, p. 24.

196. Sir] WALKER (*Vers.* 269): Perhaps, *metri gratiâ*, this word should be placed by itself, in a separate line. [See Textual Notes.]

198. To have found] See *Ham.* V, i, 233, or ABBOTT, § 360.

200. put it on] STEEVENS: Promote it. So *Macb.* IV, iii, 239.

201. allowance] MALONE: Approbation. MOBERLY: The rest of the sentence labours under a plethora of relatives. The meaning, however, is simple: 'If you instigate your men to riot I will check it, even though it offends you; as that offence, which would otherwise be a shame, would be proved by the necessity to be a discreet proceeding.' 'Yes,' replies the Fool, 'and so the young cuckoo, wanting the nest to itself, was under the regrettable necessity of biting off the head of its foster-mother the sparrow; which, under the circumstances, was not a shame, but an act of discretion.'

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Which, in the tender of a wholesome weal,
Might in their working do you that offence,
Which else were shame, that then necessity
Will call discreet proceeding.
Fool. For, you know, nuncle,
The hedge-sparrow fed the cuckoo so long,
That it's had it head bit off by it young.
So out went the candle, and we were left darkling.

205. *Which*] *that* Qq.
206. *Will*] *must* Qq.
proceeding] *proceedings* Qq.
207. *know*] *trow* Qq, Cap. Steev. Mal. Ec. Bos. Coll. Del. Sing. Dyce i, Sta. Ktly, Glo. Mob.
208. [Singing. Coll. (MS).
208–209. The...young.] Verse, Pope. Prose, QqFf.
209. it's had it head] F_1, Sta. Glo. Sch. *it had it head* Qq, Wh. Ktly, Cam. Del. ii, Wr. *it had it's head* F_3F_4, Pope, Cap. *it's had its head* Mob. *it had its head* F_2 et cet.
by it] F_1F_2, Sta. Wh. Ktly, Glo+, Del. ii, Mob. Sch. *beit* Qq. *by it's* F_3F_4, Pope, Cap. *by its* Rowe et cet.

203. **tender ... weal**] WRIGHT: That is, in caring for a sound or healthily organized commonwealth. For 'tender' as a verb in this sense compare *Hen. V:* II, ii, 175. And for a play upon its other senses see *Ham.* I, iii, 106–109. For 'wholesome' in the sense of 'healthy' compare *Ham.* III, iv, 65. 'Weal' for 'commonwealth' occurs in *Macb.* III, iv, 76.

209. **it head**] See notes on *Ham.* I, ii, 216. WHITE thinks that '*it's* had' of the Folio is a mere misprint, and not an abbreviation of 'it *has* had;' but STAUNTON, WRIGHT, and the present Editor think that it is an abbreviation. So also does SCHMIDT. TIESSEN (*Archiv. f. d. n. Spr.* lviii, pt. ii, p. 160) suggests that 'it' here is baby talk, like 'it grandam' in *King John*. See also IV, ii, 32.

210. **So ... darkling**] STEEVENS: Farmer concurs with me in supposing that this is a fragment of some old song. MALONE: In a very old comedy called *The Longer Thou Livest the more Foole Thou Arte*, about 1580, we find the following stage-direction: 'Entreth Moros, counterfaiting a vaine gesture and a foolish countenance, synging the foote of many songs, as fools were wont.' SIR JOSHUA REYNOLDS: Shakespeare's fools are certainly copied from the life. The originals whom he copied were no doubt men of quick parts; lively and sarcastic. Though they were licensed to say any thing, it was still necessary, to prevent giving offence, that everything they said should have a playful air; we may suppose, therefore, that they had a custom of taking off the edge of too sharp a speech by covering it hastily with the end of an old song, or any glib nonsense that came into the mind. I know no other way of accounting for the incoherent words with which Sh. often finishes this Fool's speeches. KNIGHT [after quoting this note by Sir Joshua Reynolds, continues]: But the words before us are not incoherent words. The expression 'so out went the candle,' &c., may have been proverbial to signify the desertion of a man by his mercenary friends when he is become a 'sheal'd peascod.' But Sh. found the almost identical image applied to the story of Lear as related by Spenser: 'But true it is, that, *when the oil is spent, The light goes out* and wick is thrown away; So when he had resign'd his egiment, His daughter 'gan despise his drooping day.'

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Lear. Are you our daughter? 211
Gon. Come, sir,
I would you would make use of that good wisdom
Whereof I know you are fraught, and put away
These dispositions which of late transport you 215
From what you rightly are.
Fool. May not an ass know when the cart draws the horse? *Whoop, Jug, I love thee.*

212. *Come, sir,*] Om. Ff +, Knt, Coll. Del. Dyce i, Sta. Wh. Ktly, Sch.
213–216. Prose, Qq, Mal. Steev. Bos.
213. *that*] *your* Ff+, Knt, Coll. Del. Dyce i, Wh. Sch.
214. *Whereof*] *Wherewith* Jen. conj.
215. *which.....transport*] Ff +, Cap. Knt, Del. Dyce i, Sta. Sch. *which ...transform* Jen. Steev. Mal. Ec. Bos. Coll. Sing. Wh. Ktly. *that...transforme* Qq et cet.
218. Whoop..thee] Italics, Ed. Separate line, Ff.
Jug,] Iug Qq. *Jugge* F_1F_2, *Jug* F_3F_4.

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210. **darkling**] STAUNTON: This word which, like the Scotch *darklins*, implied *in the dark*, is found in the ancient comedy of *Roister Doister*, III, iii. [p. 41, ed. Sh. Soc.]: 'He will go darklyng to his grave.' See also *Mid. N. D.* II, ii, 86. WRIGHT: For the adverbial termination '-ling,' or '-long,' see Morris, *English Accidence*, p. 194, and compare 'flatlong,' *Temp.* II, i, 181. 'Hedlynge' and 'hedlynges' are found in the Glossary to the Wiclifite versions.

214. **fraught**] SCHMIDT: Equivalent to *freighted;* usually followed by *with;* only in this passage by 'of.'

215. **dispositions**] Compare 'antic disposition,' *Ham.* I, v, 172, and *Macb.* III, iv, 113.

215. **transport**] In support of the Ff, SCHMIDT cites 'Being transported by my jealousies to bloody thoughts.'—*Wint. Tale*, III, ii, 159. 'You are transported by calamity.'—*Cor.* I, i, 77.

218. **Whoop . . . thee**] STEEVENS: This is, as I am informed, a quotation from the burthen of an old song. HALLIWELL: 'Jug' was the old nickname for Joan, and it was also a term of endearment. Edward Alleyn, the player, writing to his wife in 1593, says: 'And, Jug, I pray you lett my orayng-tawny stokins of wolen be dyed a newe good blak against I com hom, to wear in winter.' So also, 'If I be I, and thou be'st one, Tell me, sweet Jugge, how spell'st thou Jone.'—Cotgrave's *Wits Interpreter*, 1671, p. 116. MOBERLY: He seems to mean, 'As things have got the wrong way forward, I know what fair lady I must pay my court to now.' 'Jug' is a vulgar form of 'Jane,' and he expresses the idea present to his mind in the first grotesquely similar form which his memory suggests. [At the end of the edition of Heywood's *Rape of Lucrece*, printed in 1638, a song is given which begins: 'Arise, arise, my Juggie, my Puggie,' and Juggie replies in the next verse, 'Begon, begon, my Willie, my Billie.' In a note on the present passage, in his translation of *Lear*, JORDAN says that 'Whoop' may mean either a shout or a bird, the hoopoo; and that 'Jug' may mean, first, the nickname for Joan; secondly, a pool or puddle [where did he find this meaning?]; and thirdly, it may be an imperative of a verb *to jug*, which he informs us means to entice like a bird, especially to imitate the note

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Lear. Does any here know me? This is not Lear.
Does Lear walk thus? speak thus? Where are his eyes? 220
Either his notion weakens, his discernings
Are lethargied—Ha! waking? 'tis not so.
Who is it that can tell me who I am?

219–224. *Does...shadow.*] Prose, Qq, Mal. Steev. Bos. Coll. Sing.

219, 220. *Does*] *Do's* $F_1F_3F_4$. *Dos* F_2. *Doth* Qq, Glo. +, Dyce ii.

219. *Does...Lear:*] Rowe. Two lines, Ff.

This] *why this* Qq, Jen. Steev. Mal. Ec. Bos. Coll. Sing. Dyce ii, Ktly.

221. *notion weakens*] *notion, weaknes* Q_1. *notion, weaknesse,* Q_2.

his discernings] Ff +, Cap. Knt, Del. Dyce i, Sta. Glo. +, Mob. Sch. *or his discernings* Qq et cet.

222–223. *Are....am?*] Three lines, ending *Ha!...me...am?* Ktly (adopting the Qq).

222. *lethargied—*] Rowe. *Lethargied.* Ff, Knt, Del. *lethergie,* Q_1. *lethergy,* Q_2.

Ha! waking?] *sleeping or waking; ha! sure* Qq, Mal. Steev. Bos. Coll. Sing. Ktly.

'tis] *sure 'tis* Wh. (adopting the Ff).

223–227. *Who...daughters*] Four lines, ending *shadow?.....marks.....reason.... daughters.* Steev. '78, '85.

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of a nightingale. These three meanings yield three interpretations: first, the usual one, as the refrain of a ballad; second, as the answer to the foregoing question 'May not an ass know when the cart draws the horse?' and to be paraphrased: 'Gee-up, puddle! I love thee!' and supposed to be addressed by the cart to the mud-hole into which it rolls back, thus drawing the horse after it; and lastly, we have the interpretation adopted by the translator himself, with this explanation: Goneril having shown in her first speech to her father how *foul* her thoughts are, changes her tone when she next speaks to him, and cloaks her reproaches under the garb of filial love; but the Fool detects her, and, designating her as a hoopoo, which is supposed to be a filthy bird, says to her: Sing, hoopoo, like a nightingale, the words 'I love thee,' or, as in the translation: 'Sing, Dreckhahn, wie 'ne Nachtigall: Ich liebe dich.'—ED.]

219–228. **Does . . . father]** Whether it be due to the incoherence of Lear's passion or to the sophistications of the compositor, these lines have given rise to much discussion among the early commentators. The later editors have been concerned chiefly with the metrical arrangement, and have little or nothing to say about the meaning of the passage. RODERICK (*Can. of Crit.*, p. 267, 1765, ed. vii) holds Lear's first speech (lines 219–223) to be ironical. Goneril has told him that he is transported beyond himself, and he ironically assents to it. To support this view, Roderick changes 'Ha! waking?' into '*or* waking;' that is, 'This is not Lear,—whether in lethargy or waking—it is not Lear.' He would also change 'Who is it that can tell me?' into 'Who is it *then* can tell me?' Here the irony ceases and serious resentment begins. 'If I were to be persuaded by the marks of (*i. e.* the distinction and respect due to) my sovereignty (as king), my knowledge (as an old man, of long experience) or my reason (as a man, one of the superior sex) that I had daughters, it would appear that I was falsely so persuaded. You are therefore a stranger, and I demand your name.' This interpretation of Roderick's needs no refutation. HEATH denounces it as unnatural to a person in Lear's situation, just

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[219–228. Does . . . father]

then transported to the highest pitch of astonishment, and not yet sufficiently familiarised to his misfortunes, nor cool enough, to treat the author of them ironically. Heath himself interprets lines 221, 222: 'Either his apprehension is decayed, his faculty of discernment is buried under a lethargic sleep, or —here he was about to go on to the other alternative—viz: he is in his sober senses and broad awake, when the sudden whirl of passion on the bare imagination that what had passed is real, so overwhelms him that he breaks off: 'Ha! what! that it should be possible that I am now awake? It cannot be, 'tis impossible.' WARBURTON aroused the critics by his dogmatic assertion that we should read 'sovereignty *of* knowledge'—*i. e.* the understanding, like 'sovereignty of reason' in *Ham.*, because his sovereignty or kingship would not enable Lear to judge whether or not these were his daughters. HEATH as usual flouts and routs Warburton, but without giving a much better interpretation of the phrase. He defines 'sovereignty' as that self-command which distinguishes the man in his senses from a lunatic or idiot: 'If I should give credit to those marks I perceive in myself of being in my right senses, and endued with knowledge and reason, I should be persuaded I had daughters,' &c. TYRWHITT says that the difficulty is 'to conceive how "the marks of sovereignty, of knowledge, and of reason" should be of any use to persuade Lear that he had or had not daughters. No logic could draw such a conclusion from such premises. This difficulty may be entirely removed by only pointing the passage thus: "for by the marks of sovereignty, knowledge, and reason, I should be false persuaded.—I had daughters.—Your name, fair gentlewoman?" The chain of Lear's speech being thus untangled, we can clearly trace the succession and connection of his ideas. The undutiful behaviour of his daughter so disconcerts him that he doubts by turns whether she is Goneril and whether he himself is Lear. Upon her first speech, he only exclaims, "Are you our daughter?" Upon her going on in the same style, he begins to question his own sanity, and even his personal identity. He appeals to the bystanders, "Who is it that can tell me who I am?" I should be glad to be told. *For* (if I was to judge myself) *by the marks of sovereignty, of knowledge, and of reason* (which once distinguished Lear, but which I have now lost), *I should be false* (against my own consciousness) *persuaded* (that I am not Lear). He then slides to the examination of another distinguishing mark of Lear: "I had daughters." But not able, as it should seem, to dwell upon so tender a subject, he hastily recurs to his first doubt concerning Goneril: "Your name, fair gentlewoman?"' Of this note by Tyrwhitt, JOHNSON says that it is 'written with confidence disproportionate to the conviction which it can bring. Lear might as well know by the marks and tokens arising from sovereignty, knowledge, and reason, that he had or had not daughters, as he could know by anything else. But, says he, if I judge by these tokens, I find the persuasion false by which I long thought myself the father of daughters.' MASON says that by the marks of sovereignty Lear means those tokens of royalty which his daughters then enjoyed as derived from him. But MALONE replies: 'Lear had not parted with all the marks of sovereignty. In the midst of his prodigality to his children, he reserved to himself the name and all the additions to a king.' STAUNTON says that this passage is 'certainly obscure. Possibly the meaning may be restored by simply omitting the comma after "sovereignty," "—by the marks of sovereignty knowledge and reason"—*i. e.* of *supreme* or *sovereign* knowledge, &c.' KNIGHT puts dashes, to indicate continued speech, after Lear's question, 'Who is it

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Fool. Lear's shadow.
* *Lear.* I would learn that; for, by the marks of sover- 225
* eignty, knowledge, and reason, I should be false per-
* suaded I had daughters.
* *Fool.* Which they will make an obedient father.*
Lear. Your name, fair gentlewoman?

224–227. *Lear's.....daughters*] Continued to Lear, Qq, Pope, Theob. Han. Warb. Jen. Steev. '78, '85, '93, Mal. Ec. Bos. Coll. i. Three lines, ending *marks ...reason...daughters* Pope, Theob. Han. Warb. Jen. Ec. Prose, Qq et cet.

224. *shadow.*] *shadow?* Qq, Pope, Theob. Han. Warb. Jen. Steev. Mal. Ec. Bos. Coll. i. *shadow,*— Sing.

Fool. *Lear's shadow.*] Thus in Ff. Om. Rann.

225–228. Lear. *I would.....father.*] Steev. '73 (subs.) *I would...father.* Qq. Om. Ff, Rowe, Johns. Cap. Sch.

225–227. *I...daughters*] Three lines, ending *marks...reason...daughters* Steev. '73. Ending *sovereignty...reason...daughters* Dyce i. Ending *by...reason...daughters* Ktly. Ending *sovereignty.....persuaded...daughters* Dyce ii.

225. *that*] Om. Pope, Theob. Han. Warb. Ec.

sovereignty] *substantiality* Jen.

225–226. *sovereignty,.....reason,*] *Of sovereignty, of knowledge, and of reason,* Pope, Theob. Han. Ec. *Of sovereignty of knowledge, and of reason,* Warb.

226. *false*] *fast* Jen.

227. *daughters.*] *daughters*— Knt.

228–229. Fool. *Which...father.* Lear.] Om. Pope, Theob. Han. Warb. Ec.

228. *Which they will*] Q_3. *Which they, will* Q_1Q_2. *Which of thee will* Jen.

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that can tell me who I am?—'; after the Fool's answer, 'Lear's shadow.—'; and after 'I should be false persuaded I had daughters—', and defends his punctuation on the ground that the Fool interrupts Lear with the answer, 'Lear's shadow,' and that Lear continues to speak without reference to the Fool's interposition, and that the Fool in the same way continues the thread of his comment: '*Which* they will make an obedient father.' Here 'which' refers to 'shadow.' In this interpretation Knight follows DOUCE (ii, 147). A passage of such defective metre as this could not escape WALKER; accordingly (*Crit.* i, 4) he gives, line 221, 'Either his motion [sic. Probably a misprint.] weakens, or 's discernings;' and, following the Qq in lines 222–227, he thus arranges, and changes: '—Sleeping or waking?—Ha! ‖ Sure 'tis not so. ‖ Who is't [omitting *that*] can tell me who I am?—Lear's shadow?— ‖ I would learn that; for by the marks of sov'reignty, ‖ Knowledge and reason, I should be false persuaded ‖ [That] I had daughters.' LETTSOM, Walker's admirable editor, referring to Walker's adoption of the text of the Qq, says: 'It appears to me that just here the Qq give an unsophisticated text, though one disfigured by some palpable blunders, while in the Folio we have a text derived from a good original, but sophisticated in a blundering way for the sake of the metre.' SCHMIDT: Perhaps there is here a real gap in the Ff, but the lines which the Qq offer in its place are too questionable to be adopted in the text.

228. **Which**] STEEVENS: This is used with two deviations from present language: it is referred to the pronoun *I*, and it is employed for *whom*. DOUCE, as we have seen in the preceding note, followed by KNIGHT, SINGER, and HUDSON, refers 'which' to 'shadow.' MOBERLY, with more probability, explains it as an instance of the relative as the commonest connective used improperly.

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Gon. This admiration, sir, is much o' th' savour
Of other your new pranks. I do beseech you
To understand my purposes aright;
As you are old and reverend, you should be wise.
Here do you keep a hundred knights and squires;
Men so disorder'd, so debosh'd, and bold,
That this our court, infected with their manners,
Shows like a riotous inn; epicurism and lust
Makes it more like a tavern or a brothel
Than a graced palace. The shame itself doth speak

230–248. Prose, Qq.

230. *This admiration, sir,*] *Come sir, this admiration* Qq. *Come, sir; This admiration* Jen. Steev. Mal. Bos.

o' th'] *of the* Qq, Jen.

savour] *favour* Q$_2$, Cap. Steev. Mal. Ec. Bos. Coll. i, ii, Dyce i, Del. i, Sta. Wh. Glo. Mob.

232. *To*] Om. Qq.

233. *As...you should*] Q$_2$. *As you are old and reuerend, should* Q$_1$. *As you are Old, and Reuerend, should* Ff, Knt, Coll. Del. Dyce, Wh. Sch. *You, as you are old and reverend, should* Rowe, Cap. *You, as you're old and rev'rend, should* Pope+.

233. *you should*] Om. Steev. conj.

234. *a hundred*] *a* 100. Q$_1$. *one hundred* Q$_2$.

235. *debosh'd*] *deboyst* Qq. *debauch'd* Pope+, Cap. Steev. Mal. Ec. Bos. Coll. Del. i, Dyce ii, Huds.

237. *riotous*] Om. Steev. conj.

238. *Makes it more*] Ff, Sch. *make more* Qq. *Make it more* Rowe et cet.

a brothel] *brothell* Qq.

239. *graced*] *grac'd* Ff. *great* Qq.

The] Om. Pope, Theob. Han. Warb.

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230. **admiration**] Astonishment. See *Ham.* I, ii, 192: 'Season your admiration for a while.'

230. **savour**] CAPELL: 'Whether the word of some old editions be *favour* or *favour* is hard pronouncing; nor is there much choice between them in this place.' If *favour* be adopted, STEEVENS rightly explains it as *complexion*. SCHMIDT deserts the Ff and follows Jane Bell's Quarto! Because, as he says, *savour* bears no other meaning in Sh. than *smell*. But this is an assertion which I am afraid it would be hard to prove, so great is the confusion arising between the long *ſ* and *f*. In all the passages where the word is used, there is, as Capell says of the present, not much choice between *favour* and *favour*, and probably a master of fence, like Schmidt, could successfully uphold either.

233. **you should**] The omission of 'you' in the Ff cannot be justified, says SCHMIDT, by other examples in Sh., but its insertion lames the metre.

235. **debosh'd**] The old spelling of *debauched*, of which word, WEDGWOOD says that the radical idea seems to be to throw out of course, from *bauche*, a row, rank, or course of stones, or bricks, in building.

237–238. **epicurism ... lust, ... tavern ... brothel**] An instance of what CORSON calls a *respective construction*. The first word refers to the third and the second to the fourth. See *Ham.* IV, vii, 82.

239. **graced**] WARBURTON: A palace graced by the presence of a sovereign. But SCHMIDT (*Lex.*) interprets it better as 'full of grace, dignified, honourable.'

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For instant remedy. Be then desired
By her, that else will take the thing she begs,
A little to disquantity your train,
And the remainder, that shall still depend,
To be such men as may besort your age,
Which know themselves and you.
Lear. Darkness and devils!—

240. *then*] *thou* Qq.
242. *A little*] *Of fifty* Pope+, Jen.
243. *remainder*] *remainders* Ff+, Sch.
245. *Which*] Ff, Rowe, Knt, Coll. Del. Dyce, Sta. Wh. Cam. Huds. Sch.
that Q_1. *and* Q_2 et cet.
245. *devils*] *Deuils* Q_1. *Diuels* Q_2F_1. *Divels* F_2.

242. **A little**] POPE changed this to *Of fifty*, on the ground that Lear shortly afterwards specifies this as the number that was to be cut of, and yet Goneril had nowhere specified it. STEEVENS explains the difficulty that Pope finds (of course, not without a sneer at Pope) by assuming that some one tells Lear how many of his followers he is to lose, in the few minutes that Lear is absent from the scene between lines 283 and 287. 'Goneril,' adds Steevens, 'with great art, is made to avoid mentioning the limited number, and leaves her father to be informed of it by accident, which she knew would be the case as soon as he left her presence.' [Surely, a simple oversight on Shakespeare's part, or a trick his memory played him. In the old play of *King Leir*, Gonorill says she has 'restrained halfe his portion.' See Appendix.—ED.]

242. **disquantity**] DELIUS: Compare 'disnatured,' in line 277 of this scene. [And other instances of similar words in ABBOTT, § 439.]

243–244. **the remainder . . . to be**] For similar instances, where the noun and infinitive are used as subject or object, see ABBOTT, § 354. SCHMIDT supports the Folio text by citing *Cymb.* I, i, 129: 'The gods protect you! And bless the good remainders of the court.'

243. **depend**] WARBURTON interprets 'continue in service;' or, as WRIGHT says, 'that shall still remain dependents,' but SCHMIDT denies this meaning, and maintains with DELIUS that the phrase signifies: 'this shall still be one of the conditions, that they are men as may besort your age,' &c. 'Even if *dependant* means a retainer, a servant, the verb *depend*, used absolutely, never means *to serve, to be a in a person's service*, but it indicates the opposite of personal freedom, the position of a subject and bondman. "A life so stinkingly depending," in *Meas. for Meas.* III, ii, 28, means, a life which is the slave of disgusting coarseness. The remark "you depend upon Lord Paris," in *Tro. and Cres.*, which, of course, means you are one of the servants of Lord Paris,—a simple menial perverts by the reply, "I depend upon the lord." If "that," in the present passage, be a relative, the phrase can only mean: that shall continue to remain servants, not their own masters.' [Which is exactly what WRIGHT says it means; and is not only the simpler explanation of the two, but wholly avoids any grammatical difficulty. According to Schmidt's interpretation the sentence is an anacoluthon,—there is no verb for 'remainder,' and he has to suggest that, grammatically, 'To be such men,' should be 'On their being such men.'—ED.]

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Saddle my horses! call my train together!—
Degenerate bastard! I'll not trouble thee.
Yet have I left a daughter.

Gon. You strike my people, and your disorder'd rabble
Make servants of their betters.

Enter ALBANY.

Lear. Woe, that too late repents,—O, sir, are you come?
Is it your will? Speak, sir.—Prepare my horses.—
Ingratitude, thou marble-hearted fiend,
More hideous when thou show'st thee in a child
Than the sea-monster!

Alb. Pray, sir, be patient.

Lear. Detested kite! thou liest.
My train are men of choice and rarest parts,

249–250. *You...betters.*] Verse, Rowe ii. Prose, QqFf.

250. Enter Albany.] Enter Duke. Qq.

251. SCENE XV. Pope+, Jen. The rest of the Scene, except lines 340, 341, is prose in Qq.

Woe,...repents,—] Cap. *Woe!... repents*— Rowe+. *Woe,...repents:* Ff. *We that too late repent's*, Q$_1$. *We that too late repent'st vs;* Q$_2$. *Fool! that too late repent'st*— Jen. *Woe's him that too late repents*— Ktly.

[To Alb. Rowe.

251. *O, sir...come?*] Om. Ff, Rowe, Pope, Sch.

252. *will?...Prepare my*] Johns. *will, speak, Sir? Prepare my* Ff+. *will that wee prepare any* Qq.

255–256. Alb. *Pray, sir, be patient.* Lear.] Om. Qq.

255. *sir*] *you, sir* Han.

256. [To Gon. Rowe.

256–257. *liest. My train are*] *lift my traine, and* Q$_4$. *leffen my traine and* Q$_2$.

254. **thee**] For other instances of the use of 'thee' for *thyself*, see ABBOTT, § 223.

255. **sea-monster**] UPTON (*Crit. Obs.*, p. 203, ed. ii) observes that this is the hippopotamus, the hieroglyphical symbol of impiety and ingratitude; and suggests: Than *i' th'* sea-monster.' HUDSON: But that beast never lives in the sea; it is a *river*-monster. If the poet had any particular animal in view, I suspect it was the one that behaved so ungently at old Troy,—alluded to in *Mer. of Ven.* III, ii, 57. WRIGHT [who gives a fuller quotation than Upton from Sandys]: Sandys (*Travels*, p. 105, ed. 1637) gives a picture said to be portrayed in the porch of the temple of Minerva at Sais, in which is the figure of a river-horse, denoting 'murder, impudence, violence, and injustice; for they say that he killeth his Sire, and ravisheth his owne dam.' His account is evidently taken from Plutarch's *Isis and Osiris*, and Sh. may have read it in Holland's translation, p. 1300; but why he should call the river-horse a 'sea-monster' is not clear. It is more likely that by the sea-monster he meant the whale. See IV, ii, 49, 50; *All's Well*, IV, iii, 249; *Tro. and Cres.* V, v, 23.

257. **choice and rarest**] WRIGHT thinks that the superlative termination belongs to both adjectives, and refers to ABBOTT, § 398.

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That all particulars of duty know,
And in the most exact regard support
The worships of their name.—O most small fault,
How ugly didst thou in Cordelia show!
Which, like an engine, wrench'd my frame of nature
From the fix'd place; drew from my heart all love
And added to the gall. O Lear, Lear, Lear!
Beat at this gate, that let thy folly in
And thy dear judgement out!—Go, go, my people.

Alb. My lord, I am guiltless, as I am ignorant
Of what hath moved you.

Lear. It may be so, my lord.—

260. *The*] *Their* F_3F_4.
name] *names* Rowe+.
262. *Which*] *that* Qq, Glo.+, Mob.
264. *Lear, Lear, Lear!*] *Lear, Lear!* Qq, Han. Jen.
265. [Striking his head. Pope.
266. *dear*] *clear* Anon.*
Go...people.] *goe, goe, my people!* Qq. *Go, go; my people!* Q_3. *Go, go:*— *my people!* Mal. conj.
267. *I am...I am*] *I'm...I'm* Pope+, Dyce ii, Huds.
268. *Of what...you.*] Om. Qq.
lord.] *Lord*, Qq, $F_2F_3F_4$. *lord*— Rowe+, Jen. Knt.
268–271. *It...fruitful:*] Three lines, ending *nature, hear;...if...fruitful!* Mal. Steev. Bos. Coll. iii.

260. **worships**] DYCE: (Qy) 'The worships of their *names*,' or 'The *worship* of their name.'? HUDSON: *Worship* [which is Hudson's reading and an emendation of Collier's (MS)] was often used in much the same sense as *honour*. One of the commonest misprints in the old copies is that of the plural for the singular. [I cannot think that the plural is a misprint here. See 'As needful in our loves,' *Ham.* I, i, 173, and Clarendon's note there cited.—ED.]

262. **engine**] EDWARDS (*Can. of Crit.*, p. 202, ed. vii): Alluding to the rack. STEEVENS: Compare Beau. and Fl., *The Night Walker*, IV, v: 'Their souls shot through with adders, torn on engines.' WRIGHT: Chaucer has 'engined' for 'racked,' *Nonne Prestes Tale*, 16546: 'And right anoon the mynistres of that toun Han hent the carter, and so sore him pyned, And eek the hostiller so sore engyned.' In *Temp.* II, i, 161, the word is used of a warlike machine.

266. **dear**] This word, which here means *choice, precious*, is used by Sh. to signify qualities the very opposite of dear, beloved, heartsome, such as 'dearest foe,' *Ham.* I, ii. 182; 'my father hated his [Orlando's] father dearly,' *As You Like It*, I, iii, 34; 'in terms so bloody and so dear,' *Twel. N.* V, i, 74; 'dearest groans of a mother,' *All's Well*, IV, v, 11; 'dear guiltiness,' *Love's Lab.* V, ii, 801, &c. &c. CRAIK (in a note on 'dearer than thy death,' *Jul. Cæs.* III, i, 196) supposes that the notion of love properly involved in 'dear,' having become generalized into that of a strong affection of any kind, then passed into that of such an emotion the very reverse of love. In such phrases as 'dearest foe' and 'hating dearly' the word need not be understood as implying more than strong or passionate emotion. This explanation of Craik's led the way to the concise definition given in the Clarendon edition of *Ham.*: that 'dear' is used of whatever touches us nearly in love or hate,

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Hear, Nature, hear; dear goddess, hear!
Suspend thy purpose, if thou didst intend 270

269. *Hear*] *Heare* F_1F_2. *harke* Qq. *Nature,...goddess*] *Nature! hear, dear goddess* Cap. Wh. *hear;* dear] Theob. *heare deere* QqF$_1$F$_2$. *hear dear* F$_3$. *hear, dear* F$_4$, Rowe, Pope, Han. Sch. 269. *hear!*] Om. Qq. *hear a father!* Pope, Theob. Han. Warb. Cap. Ec. 269, 275. Lines end *Suspend...make ...convey...organs...never...teem,* Ktly.

joy or sorrow. To which, I think, may be added SINGER'S observation that it imports in general the excess, the utmost, the superlative of that, whatever it may be, to which it is applied.—ED.

269. DAVIES (*Dram. Misc.* ii, 180): I have heard certain critics complain that, in pronouncing this denunciation, Garrick was too deliberate, and not so quick in the emission of his words as he ought to have been; that he did not yield to that impetuosity which the situation required. . . . Garrick rendered the curse so terribly affecting to the audience, that, during his utterance of it, they seemed to shrink from it as from a blast of lightning. His preparation for it was extremely affecting; his throwing away his crutch, kneeling on one knee, clasping his hands together, and lifting his eyes toward heaven, presented a picture worthy the pencil of Raphael. . . . Dr Franklin [the translator of Sophocles] thinks nothing can exceed the bitterness of Œdipus's execration of his two sons, except perhaps this curse of Lear. BOADEN (*Life of Kemble*, i, 378): In January [1788] Kemble acted Lear [in Tate's version, to the Cordelia of Mrs. Siddons]. I have seen him since in the character, but he never again achieved the excellence of that night. Subsequently he was too elaborately aged, and quenched with infirmity the insane fire of the injured father. The curse, as he then uttered it, harrowed up the soul; the gathering himself together, with hands convulsively clasped, the increasing fervour and rapidity, and the suffocation of the concluding words, all evinced consummate skill and original invention. The countenance, too, was finely made up, and in grandeur approached the *most* awful impersonation of Michael Angelo. SCOTT (*On Boaden's Life of Kemble, Quarterly Review*, April, 1826): There was visible in Kemble's manner, at times, a sacrifice of energy of action to grace. We remember this observation being made by Mrs Siddons herself, who admired her brother in general as much as she loved him. Nor shall we easily forget the mode in which she illustrated her meaning. She arose and placed herself in the attitude of one of the old Egyptian statues; the knees joined together, and the feet turned a little inwards. She placed her elbows close to her sides, folded her hands, and held them upright, with the palms pressed to each other. Having made us observe that she had assumed one of the most constrained, and, therefore, most ungraceful positions possible, she proceeded to recite the curse of King Lear on his undutiful offspring in a manner which made hair rise and flesh creep, and then called on us to remark the additional effect which was gained by the concentrated energy which the unusual and ungraceful position in itself implied. T. R. GOULD (*The Tragedian, an Essay on the Histrionic Genius of Junius Brutus Booth*, p. 142, New York, 1868): It is customary to call this imprecation on Goneril 'the curse.' This word roughens the sense of it unnecessarily. It is in substance a pagan prayer that she may be childless; but 'if she must teem,' that her child may be a 'thwart disnatured torment to her;' that she may suffer the same kind and quality of anguish which she is now inflicting on her father. The

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To make this creature fruitful; 271
Into her womb convey sterility;
Dry up in her the organs of increase,
And from her derogate body never spring
A babe to honour her! If she must teem, 275
Create her child of spleen, that it may live
And be a thwart disnatured torment to her.
Let it stamp wrinkles in her brow of youth;

277. *thwart*] *thourt* Qq.
disnatured] *disnatur'd* Ff. *disuetur'd* Qq. *disventur'd* Q_3.

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principle of the prayer is 'an eye for an eye.' Putting 'Jehovah' instead of 'Nature, a Jew might have uttered it. Booth began it as a solemn adjuration to the unseen power of Nature. The indignant bitterness in the terms of imprecation seemed as if it was converted out of sweetest images of what a child should be, that lay in the core of his fatherly heart. This double action of his mind, in the agony which it involved, swayed and shook the kneeling figure, and lent his voice a wild vibration that drew involuntary sympathy and awe. The heart followed him as he arose and ran out with extended arms. . . . [When he re-enters, on the word 'resume,' line 303] he cast the whole energy of his royal will, with a volumed, prolonged, and ringing intonation. His very figure seemed to dilate with majesty.

269. **Nature . . . goddess**] WHITE thinks that the arrangement in the present text, in comparison with his (see Textual Notes), loses in freedom, force, and rhythm.

274. **derogate**] WARBURTON: Unnatural. HEATH: Here, it means whatever deviates from the course of nature. EDWARDS (apud Eccles): Degenerate. JOHNSON: Rather, degraded [Thus, DYCE, *Gloss.*], blasted. MALONE: Shrunk, wasted. See Bullokar's *Eng. Expositor*, 1621, '*Derogate*. To empaire, diminish, or take away.' DELIUS: Dishonored, in opposition to the following 'honour her.' Like many adjectives in *-ate* it stands for *derogated*. SCHMIDT (*Lex.*): Depraved, corrupt. WRIGHT: Dishonoured, degraded. Todd, in his edition of Johnson's *Dictionary*, quotes from Sir Thomas Elyot's *Governor* (1565), fol. 102: 'That he shoulde obteyne, yf he mought, of the kyng his father his gracious pardon, whereby no lawe or iustice should be derogate.' [Bullokar's definition applies to this use of 'derogate' in Elyot's *Governor*.]

277. **thwart**] HENDERSON: This word is found, as an adjective, in *Promos and Cassandra*, 1578: 'Sith fortune thwart doth crosse my joys with care.' ECCLES refers to Milton, *Par. Lost*, viii, 132, and x, 1075, as instances of its use as an adjective. SCHMIDT: As an adj. nowhere else in Sh.

277. **disnatured**] STEEVENS: Wanting in natural affection. So Daniel, *Hymen's Triumph* [II, iv, p. 291, ed. 1623—WRIGHT]: 'I am not so disnatured a man, or so ill borne to disesteeme her loue.' HENDERSON, from the text of Q_1Q_2, conjectured *disfeatur'd*.

278. **brow of youth**] WRIGHT: Youthful brow. Compare 'mind of love' for 'loving mind' in *Mer. of Ven.* II, viii, 42. Similarly 'brow of justice,' 1 *Hen. IV:* IV, iii, 83; 'Mind of honour,' *Meas. for Meas.* II, iv, 179; 'thieves of mercy,' *Ham.*

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With cadent tears fret channels in her cheeks;
Turn all her mother's pains and benefits
To laughter and contempt; that she may feel
How sharper than a serpent's tooth it is
To have a thankless child!—Away, away! [*Exit.*
Alb. Now, gods that we adore, whereof comes this?
Gon. Never afflict yourself to know the cause,
But let his disposition have that scope
That dotage gives it.

Re-enter LEAR.

Lear. What, fifty of my followers at a clap?
Within a fortnight?
Alb. What's the matter, sir?

279. *cadent*] *accent* Qq. *candent* Theob. Warb. *acrid* or *ardent* Anon.*
281. *feel*] *feele, that she may feele*, Q$_1$.
283. *Away, away!*] *goe, goe, my people!* Qq, Pope+.
[Exit.] Om. Qq.
284. *Now...this?*] Two lines, Ff, Rowe.
whereof] *wherefore* Johns.
285. *the cause*] *more of it* F$_1$, Johns. Knt. Del. Dyce. i, Sch. *of it* F$_2$F$_3$F$_4$, Rowe+. *of what* Han.
287. *That*] *As* Ff, Rowe, Pope, Han. Knt, Coll. i, Del. Dyce i, Sch.
Re-enter Lear.] Jen. Enter Lear. Ff. Om. Qq.
289. *What's*] *What is* Qq.

IV, vi, 19; 'time of scorn,' *Oth.* IV, ii, 54; 'mole of nature,' *Ham.* I, iv, 24; 'spirit of health,' *Ham.* I, iv, 40. [And many other instances in ABBOTT, § 423.]

279. **cadent**] STEEVENS: Falling. MOBERLY: The effect of an unusual word formed from the Latin or Greek is often very great in poetry. Thus, Milton speaks of the 'glassy, cool, translucent wave,' and Wordsworth of the river, 'diaphanous because it travels slowly,' both words being far more effective than the common word 'transparent.'

280. **her mother's pains and benefits**] RODERICK (*Can. of Crit.* p. 268, ed. vii) interprets this as referring to the pains of childbirth, and to the benefits both of nursing and instruction; and believes that 'a most exquisite stroke of nature' is lost unless we perceive, by the use of 'one little syllable,—HER,' that Sh. talks of the supposed child as a Daughter, not a son. MALONE very properly says that 'mother's pains' refer to maternal cares, and that 'benefits' means good offices, her kind and beneficent attention to the education of her offspring, and that 'her' refers to Goneril herself.

282. **How sharper, &c.**] MALONE: So *Psalms*, cxl, 3: 'They have sharpened their tongues like a serpent; adders' poison is under their lips.' MOBERLY: We should have to go to the book of Deuteronomy to find a parallel for the concentrated force of this curse. Can it be Lear who so sternly and simply stabs to the very inward heart of woman's blessedness, leaving his wicked daughter blasted and scathed for ever by his withering words?

289. **Within a fortnight**] ECCLES conjectures that this may refer to that portion

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Lear. I'll tell thee.—Life and death! I am ashamed
That thou hast power to shake my manhood thus;
That these hot tears, which break from me perforce,
Should make thee worth them. Blasts and fogs upon thee!
Th' untented woundings of a father's curse
Pierce every sense about thee! Old fond eyes,
Beweep this cause again, I'll pluck ye out
And cast you with the waters that you lose,
To temper clay. Ha! * is it come to this? *
Let it be so. I have another daughter,

290. *I'll....ashamed'*] Rowe. Two lines, Ff.
[To Gon. Theob.
292. *which*] *that* Qq.
293. *Should.....thee!*] Rowe. Two lines, Ff.
thee worth them. Blasts] Cap. *thee worth them, Blastes* Ff. *the worst blasts* Qq.
293, 294. *upon thee! Th' untented*] Theob. *vpon thee: Th' untented* Ff. *vpon the vntented* Q_1. *vpon the vntender* Q_2.
294. *untented*] *untender* Pope.
295. *Pierce*] *perufe* Q_2.
sense] *fence* Warb.
thee! Old] Theob. *thee. Old* Ff. *the old* Q_1. *the olde* Q_2.
296. *this cause*] *thee once* $F_2F_3F_4$. *her once* Rowe, Pope, Han.
296. *ye*] *you* Qq, Cap. Steev. Mal. Ec. Bos. Coll. Del. i, Dyce i, Wh. Ktly.
297. *cast you*] *you caſt* Qq.
lose] *looſe* F_1F_2, Sta. *make* Qq, Jen.
298. *To temper clay*] Separate line, Sing. Ktly, Sch.
Ha!.....this] Pope. *Ha?* Ff, Rowe, Knt, Coll. i, Del. i, Dyce i, Wh. Sing. Ktly, Sch. *yea, i'ſt come to this?* Q_1. *yea, is it come to this?* Q_2, Glo.+, Mob.
298, 299. *To...so*] Pope. One line, Ff, Rowe, Knt.
299. *Let it be so.*] Om. Qq.
I have another] *yet haue I left a* Qq, Mal. Steev. Bos. Glo.+, Mob. Del. ii, Coll. iii. *yet I have left a* Steev. '78, '85, Ec.

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only of the current month in which Lear has been staying with Albany and Goneril, and that he may have already taken up his abode many times alternately with both of his daughters; or else, these words might have reference to a *future* period, at the end of which such a number of his knights were to be dismissed. Some such explanations as these Eccles deems necessary in order to avoid the absurdity of supposing that the news of Lear's brutal treatment could have reached Cordelia, and that she could have invaded England with a large army within a fortnight after her dismissal from her father's presence. [See Appendix, Daniel's *Time-Analysis*, p. 410.]

294. untented] THEOBALD: A wounding of such a sharp, inveterate nature that nothing shall be able to tent it—*i.e.* search the bottom, and help in the cure of it. STEEVENS: It may possibly signify here such wounds as will not admit of having a tent put into them. [For 'tent,' see *Ham.* II, ii, 573.]

296. beweep] For instances when the prefix *be* is used to give a transitive signification to verbs that, without this prefix, must require prepositions, see ABBOTT, § 438.

297. lose] STAUNTON justifies *loose* of F_1 as meaning to *discharge*, and I am by no means sure that this reading is not to be preferred.

299. WALKER (*Crit.* ii, 284) interprets *yet* of the Qq as meaning *as yet*, and cites similar instances.

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Who, I am sure, is kind and comfortable. 300
When she shall hear this of thee, with her nails
She'll flay thy wolvish visage. Thou shalt find
That I'll resume the shape which thou dost think
I have cast off for ever. * Thou shalt, I warrant thee.*

[*Exeunt Lear, Kent, and Attendants.*

Gon. Do you mark that, my lord? 305

Alb. I cannot be so partial, Goneril,
To the great love I bear you,—

Gon. Pray you, content.—What, Oswald, ho!—
You, sir, more knave than fool, after your master.

Fool. Nuncle Lear, nuncle Lear, tarry; take the Fool 310 with thee.—

A fox, when one has caught her,
And such a daughter,

300. *Who*] *whom* Qq.
302. *flay*] Jen. *flea* Q_1Ff. *fley* Q_2.
304. *Thou....thee.*] Om. Ff +, Knt, Coll. Sing. Dyce i, Del. Wh.
[Exeunt...] Exeunt Lear, Kent, Gen. and Att. Capell. Om. Q_1. Exit. Q_2Ff. Exit Lear and attendants. Rowe.
305. SCENE XVI. Pope +, Jen.
my lord] Om. Ff +, Knt, Sing. Dyce i, Del. ii, Ktly, Sch.
307–309. *To the...master.*] As in Ff. The lines end *content....ho!....master.* Cap. *content.—...fool,...master.* Walker.
307. *you,—*] Theob. *you.* Q_1. *you.* Q_2Ff.
308, 309. *Pray...more*] *Come sir no more, you, more* Q_1. *Come sir, no more; you, more* Q_2.
What...master] One line, Ktly.
308. *content*] *be content* Rowe +, Jen. Ktly.
309. [To the Fool. Johns.
310. *Nuncle.....Lear*] Separate line, Ff, Rowe.
take] *and take* Qq, Jen. Steev. Mal. Ec. Bos. Coll. Del. Sing. Dyce i, Sta. Wh. Glo. Ktly, Wr.
311, 312. *with thee. A fox*] *with a fox* Qq.

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300. comfortable] WALKER (*Crit.* i, 98): This word, and in like manner *uncomfortable* and *discomfortable*, are uniformly applied to a person, or to a thing personified, the idea of will and purpose being always implied in them. [See also WALKER (*Crit.* i, 183); ABBOTT, § 3; *Ham.* I, i, 57; *Macb.* II, i, 36; *Rom. & Jul.* V, iii, 148.] WRIGHT: Compare also the expression in the Communion Service: 'The most comfortable sacrament of the body and blood of Christ.'

304. warrant] WALKER (*Vers.* 65): This is usually a monosyllable. Compare *Ham.* I, ii, 242. [See also ABBOTT, § 463.]

305. COLERIDGE: Observe the baffled endeavor of Goneril to act on the fears of Albany, and yet his passiveness, his *inertia;* he is not convinced, and yet he is afraid of looking into the thing. Such characters always yield to those who will take the trouble of governing them, or for them. Perhaps the influence of a princess, whose choice of him had royalized his state, may be some little excuse for Albany's weakness.

312–316. In reference to the rhymes in this jingle of the Fool, ELLIS (p. 963)

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Should sure to the slaughter,
If my cap would buy a halter.
So the Fool follows after. [*Exit.*

Gon. This man hath had good counsel! A hundred knights!
'Tis politic and safe to let him keep
At point a hundred knights! Yes, that on every dream,
Each buzz, each fancy, each complaint, dislike,
He may enguard his dotage with their powers
And hold our lives in mercy.—Oswald, I say!

Alb. Well, you may fear too far.

Gon. Safer than trust too far.
Let me still take away the harms I fear,
Not fear still to be taken. I know his heart.
What he hath utter'd I have writ my sister;
If she sustain him and his hundred knights,

315. *buy*] *by* F_3.
316. [Exit.] Om. Qq.
317–328. *This...unfitness*] Om. Qq.
317. *This...knights!*] Rowe. Two lines, Ff.
318. *'Tis*] *Is't* Han.
319. *At point*] Om. Pope, Theob. Han. Warb.
322. *in mercy*] *at mercy* Pope +, Jen. Ec.
323. *fear too far.*] *fear too far;* F_3F_4, *fear too far;*— Rowe + (*fear too fear* Rowe i).
trust too far] *trust;* Steev. '93.
325. *taken*] *harm'd* Pope, Theob. Han. Warb. Sing. ii.
327. *she*] *she'll* F_3F_4+.

says that the last three are very remarkable, especially the last, including the word 'halter.' When this rhyme occurs in modern ludicrous verse it is usual to say *arter, darter.* [I cannot reproduce these words in Glossic, and therefore roughly indicate the sounds.—Ed.] Whether any such ludicrous pronunciation then prevailed is not clear, but *aäter* would save every case, as 'halter' might well sink to *hääter.* [In two other instances: *Tam. the Shr.* I, i, 245, 246; and *Wint. Tale*, IV, i, Chorus, 27, 28, Sh., according to Ellis, rhymes *daughter* and *after.* In the former of these two, the rhyme, as here in *Lear*, may be meant to be ludicrous. See also I, v, 48, 49.]

319. **At point**] Schmidt (*Lex.*): Completely, in full preparation for any emergency. [See III, i, 33, and *Mach.* IV, iii, 135, and notes.]

320. **buzz**] Compare 'buzzers,' *Ham.* IV, v, 86.

321. **enguard**] Abbott, § 440: This is here used in its proper sense of *enclosing.*

322. **in mercy**] Malone: *In misericordiâ* is the legal phrase.

325. **taken**] Capell: This imports—taken with harm, *i. e.* o'er-taken. Moberly: 'Not have constantly to fear being overtaken myself.' Singer (ed. ii): It is evident that the context requires *harm'd.* The compositor's eye glancing on the preceding line, he has put 'taken' for the proper word.

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When I have show'd th' unfitness,—[*Re-enter Oswald.*]
How now, Oswald!
What, have you writ that letter to my sister?
Osw. Ay, madam.
Gon. Take you some company, and away to horse;
Inform her full of my particular fear,
And thereto add such reasons of your own
As may compact it more. Get you gone;
And hasten your return.—[*Exit Oswald.*] No, no, my lord,
This milky gentleness and course of yours
Though I condemn not, yet, under pardon,

328. *unfitness,—*] *unfitness*— Rowe. *unfitneſſe.* Ff.
[Re-enter Oswald.] Coll. Enter Steward. Ff. Om. Qq.
328, 329. *How now, Oswald! What*] Gon. *What Oſwald, ho.* Oſwald. *Heere Madam.* Gon. *What* Qq.
329. *that*] *this* Qq.
330. *Ay*] *I* Ff. *Yes* Qq, Jen. Glo+, Mob.
331. *and*] Om. Pope, Han.
332. *fear*] *feares* Qq. *fears* Q_3, Pope, Theob. Han. Warb. Jen.
334. *Get*] *So get* Pope +, Cap. Ec. *Go, get* Jen.
335. *And hasten...lord*] *And haſten your returne: no, no, my Lord* Ff. *& haſten your returne now my Lord* Q_1. *and after your returne—now my Lord* Q_2.
[Exit Oswald.] Exit Steward. Rowe. Om. QqFf.
336. *milky*] *milkie* Q_1. *mildie* Q_2. *gentleness and*] *gentle, easy* Jen.
337. *condemn not*] *diſlike not* Qq. *condemn it not* Pope+, Cap. Steev. Ec. Bos. Knt i, Coll. ii, Del. i, Ktly, Dyce ii. *pardon*] *your pardon* Jen.

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332. **particular**] CAPELL interprets this as referring to 'the business threaten'd by Lear;' but DELIUS and MOBERLY (less correctly, I think) suppose that it means the 'particulars of my fear.' SCHMIDT says that it is equivalent to *personal, individual, private*, and refers to II, iv, 289, and V, i, 30.

334. **compact**] JOHNSON: Unite one circumstance with another so as to make a consistent account. WRIGHT: Elsewhere used by Sh. only as a substantive or participle.

334. **more**] MALONE: A dissyllable. So also ABBOTT, § 480. To avoid this dissyllabic pronunciation of 'more,' JENNENS inserted *Go* before 'Get you gone'—an emendation which was afterwards proposed by both STEEVENS and WALKER. DYCE thinks most probably a word has dropped out of the line, 'though our old poets seem occasionally to have used 'more' as a dissyllable. [See V, iii, 169.]

336. **milky gentleness and course**] SCHMIDT: That is, this milky gentleness of your course. See I, i, 247.

337. **yet**] ABBOTT, § 483: A conjunction like 'yet' or 'but,' implying hesitation, may naturally require a pause immediately after it; and this pause may excuse the absence of an unaccented syllable, additional stress being laid on the monosyllable. [Would it not be better courageously to insert an 'it' in this line, as so many editors have done, including the conservative Dyce?—ED.]

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You are much more at task for want of wisdom
Than praised for harmful mildness.
Alb. How far your eyes may pierce I cannot tell;
Striving to better, oft we mar what's well.
Gon. Nay, then—
Alb. Well, well; th' event. [*Exeunt.*

338. *You are*] *Your are* F_1. *y'are* Qq. *at task for*] $F_1F_2F_4$+, Cap. Jen. Ec. Sch. *at taske for* F_3. *attaskt for* Q_4. *alapt* Q_3. *attask'd for* Mal. et cet.

339. *praised*] *praise* Qq.

harmful] *harmless* Rowe ii, Pope, Han. Jen.

340, 341. *How...well.*] Prose in Q_1.

341. *better, oft*] *better ought*, Qq.

342. *then—*] *then.* Q_1.

343. *well;*] Steev. *well,* QqFf, Rowe +, Cap. Jen.

th' event.] *the euent*, Q_4. *the 'vent.* Ff, Rowe i.

[Exeunt.] Exit. Q_2.

338. **at task**] JOHNSON: It is a common phrase now with parents and governesses: 'I'll take you to task,' *i. e.* I will reprehend and correct you. To be 'at task,' therefore, is to be liable to reprehension and correction. MASON: Frequently used by Sh. in the sense of *tax*. COLLIER (ed. ii): May we not speculate that after all the poet's word was *attack'd*? HALLIWELL: My copies of Q_1 and Q_2 both read *alapt*. *Attask'd*, that is, taxed. If the word *alapt* be correct, it probably agrees with the context if explained in the same way as *attask'd;* and the term *alapat*, in the following passage, seems used in a similar sense: 'And because the secret and privy boosome vices of nature are most offensive, and though least seene, yet most undermining enemies, you must redouble your endeavor, not with a wand to *alapat* and strike them, onely as lovers, loath to hurt, so as like a snake they may growe together, and gette greater strength againe.'—Melton's *Sixe-fold Politician*, p. 125. [Collier (*Poet. Decameron*, ii, 305) thinks that this *Sixe-fold Politician* was written not by Melton, but by John Milton, the poet's father.—ED.] ABBOTT, § 437: *At-* perhaps represents the Old English intensive prefix 'of,' which is sometimes changed into 'an-,' 'on-,' or 'a-.' But the word ['attask'd' of Q_1] is more probably a sort of imitation of the similar words, 'attach' and 'attack.' MOBERLY: Both 'task' and 'tax' are really the same, as we may see from Wedgwood's quotation: 'Every ploughland was tasked at three shillings.' CAMBRIDGE EDITORS: In the imperfect copy of Q_2 [*i. e.* Q_1—ED.] in the British Museum, 'attaskt for' was the original reading, but the first two letters of the word have been erased. In II, i, 123, 'lest,' the original reading, has been altered to 'best.' [AS SCHMIDT says, there is no reason why *attask'd* of Q_1 should be preferred to the Folio. Dr Johnson's explanation, if any be needed, is ample.]

341. MALONE: Compare *Son.* ciii, lines 9, 10.

343. **event**] HUDSON: Albany shrinks from a word-storm with his helpmate, and so tells her, in effect: 'Well, let us not quarrel about it, but wait and see how your course works.'

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SCENE V. *Court before the same.*

Enter LEAR, KENT, *and* FOOL.

Lear. Go you before to Gloucester with these letters. Acquaint my daughter no further with any thing you know than comes from her demand out of the letter. If your diligence be not speedy, I shall be there afore you.

Kent. I will not sleep, my lord, till I have delivered your letter.

Fool. If a man's brains were in's heels, were't not in danger of kibes?

Lear. Ay, boy.

Fool. Then, I prithee, be merry; thy wit shall not go slip-shod.

SCENE V.] Scena Quinta Ff (Scæna F_3). SCENE XVII. Pope+, Jen. SCENE IV. Ec.

Court...] Cap. A court-yard belonging to the Duke of Albany's Palace. Theob.

Enter Lear, Kent, and Fool.] Enter Lear. Q_1. Enter Lear, Kent, Gentleman, and Foole. Ff.

4. *afore*] *before* Qq, Jen. Steev. Mal. Ec. Bos. Coll. Del. Ktly.

7. *brains*] *brain* Pope+.

were] *where* Q_1.

in's] F_1, Cap. Coll. Dyce, Wh Glo.+, Sch. *ins* F_2. *in his* QqF_3F_4 et cet.

were't] Rowe. *wert* QqFf.

10. *prithee*] Knt. *prethe* Q_1. *prethee* Q_2F_2. *prythee* F_3F_4.

not] *nere* Qq. *ne'er* Glo.+.

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1. **Go you**] JENNENS holds that this is addressed to the Gentleman whose entrance with Lear is marked in the Ff. 'It is plain,' he argues, 'that the letter to Regan was sent by Kent; those to Glo'ster by another; the order to Kent was left out,'—his text accordingly reads: '*Lear.* [*to a Gentleman*] Go you before to Glo'ster with these letters.—You with this to my daughter Regan. [*to Kent*] Acquaint,' &c.

1. **Gloucester**] CAPELL, followed by the subsequent editors, has removed this difficulty, expressed by Jennens in the preceding note, by supposing that this name refers to the city of Gloucester, 'as is evident from the "there" [in line 4]; it is made the residence of Regan and Cornwall to give likelihood' to their evening visit to Gloucester, II, iv, whose castle is in the neighborhood; 'earls, in old time, had some dominion in the counties that gave them their titles, and resided there usually.'

7. **brains**] WALKER (*Crit.* i, 256): *Brain*, surely. WRIGHT: Sh. uses both 'brains' and 'brain' indiscriminately, except in such phrases as 'to beat out the brains.' Here it is a singular, of which there is another, though doubtful, instance in *Ham.* III, i, 174, and a more certain one in *All's Well*, III, ii, 16: 'The brains of my Cupid's knocked out.' MOBERLY: The fool laughs at Kent's promise of rapidity, and says, first, 'that when men's brains are in their heels' (that is, when they have no more wit than is needed to go fast) 'they may get brain-chilblains;' and secondly, 'that as Lear has no brains, he is in no such danger.'

11. **slip-shod**] ECCLES: The customary resource of those who are afflicted with

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Lear. Ha, ha, ha! 12

Fool. Shalt see, thy other daughter will use thee kindly; for though she's as like this as a crab's like an apple, yet I can tell what I can tell. 15

Lear. What canst tell, boy?

Fool. She will taste as like this as a crab does to a crab. Thou canst tell why one's nose stands i' th' middle on's face?

Lear. No. 20

Fool. Why, to keep one's eyes of either side's nose, that what a man cannot smell out he may spy into.

Lear. I did her wrong—

Fool. Canst tell how an oyster makes his shell?

14. *she's*] *shees* Q_1. *she is* Q_2. *shes* F_2. *crab's*] *crab is* Q_2, Cap. Steev. Mal. Ec. Bos. Coll. Del. *crabbe is* Q_3.

15. *can tell what*] *con, what* Qq.

16. *What canst*] *Why, what canſt thou* Qq, Jen. Steev. Var. Sing. Ktly, Glo.+, Mob.

boy] *my boy* Qq, Jen. Steev. Var. Sing. Ktly, Glo. Wr. Mob.

17. *She will*] *Sheel* Q_1. *She'l* Q_2.

does] *do's* Ff. *doth* Qq.

18. *Thou canst*] *Thou canſt not* Qq, Jen. Sing. *canſt thou* F_3F_4+.

stands] *stande* Q_1.

i' th'] *in the* Qq.

19. *on's*] *of his* Qq, Mal. Steev. Bos. Sing. *of one's* Pope+, Cap. Jen. Ec. Knt. *on his* Ktly.

21. *one's*] *ones* Ff. *his* Qq, Mal. Steev. Bos. Sing. Ktly.

of] *on* Qq, Cap. Steev. Ec. Var Sing. Ktly.

side's] *ſide his* Q_2, Mal. Steev. Bos. Sing. Ktly. *side one's* Rowe+, Cap. Jen. Ec. Knt.

22. *he*] *a* Q_1.

23. *wrong*—] Theob. *wrong.* Q_1Ff. *wrong!* Q_2.

24. *shell'*] *ſhell.* Qq.

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kibes. SINGER paraphrases: For you show you have no wit in undertaking your present journey.

13. **kindly**] MASON: Here it means both affectionately and like the rest of her kind.

14. **crab**] WRIGHT: Compare Lyly, *Euphues*, p. 120 (ed. Arber): 'The sower Crabbe hath the shew of an Apple as well as the sweet Pippin.'

15. **can**] COLLIER suggests that *con* of the Qq (*i. e. know*) may be the right reading.

19. **on's**] See I, iv, 98.

21. **of**] ABBOTT, § 175: 'Of,' signifying proximity of any kind, is sometimes used *locally* in the sense of *on*.

23. **I did her wrong**] WEISS (p. 281): The beautiful soul of Cordelia, that is little talked of by herself, and is but stingily set forth by circumstance, engrosses our feeling in scenes from whose threshold her filial piety is banished. We know what Lear is so pathetically remembering; the sisters tell us in their cruellest moments; it mingles with the midnight storm a sigh of the daughterhood that was repulsed. In the pining of the Fool we detect it. Through every wail or gust of this awful symphony of madness, ingratitude, and irony, we feel a woman's breath.

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Lear. No.

Fool. Nor I neither; but I can tell why a snail has a house.

Lear. Why?

Fool. Why, to put 's head in; not to give it away to his daughters, and leave his horns without a case.

Lear. I will forget my nature. So kind a father!—Be my horses ready?

Fool. Thy asses are gone about 'em. The reason why the seven stars are no moe than seven is a pretty reason.

Lear. Because they are not eight?

Fool. Yes, indeed; thou wouldst make a good Fool.

Lear. To take 't again perforce! Monster ingratitude!

Fool. If thou wert my Fool, nuncle, I'ld have thee beaten for being old before thy time.

Lear. How's that?

Fool. Thou shouldst not have been old till thou hadst been wise.

29. *put's*] Ff+, Jen. Wh. Cam. Sch. *put his* Qq et cet. *to his*] *vnto his* Q_2.
30. *daughters*] *daughter* Qq.
31. *father!*] Rowe. *father;* Qq. *Father?* Ff, Sch.
33. *'em*] *them* Qq, Jen.
34. *moe*] F_3. *mo* F_1F_2, Sch. *more* QqF_4 et cet.
35. *eight?*] Cap. *eight.* QqFf+, Jen. Sch.
36. *indeed*] Om. Qq.
37. *take 't*] *take it* Cap. Steev. Ec. Var. Knt, Coll. Del. *Monster*] *Monſter*, Qq.
38. *thou wert*] *you wert* F_2. *you were* F_3F_4+. *thou were* Han.
41. *till*] *before* Qq, Jen.

31. **Be**] ABBOTT, § 299: As a rule, it will be found that 'be' is used with some notion of doubt, question, thought, &c.; for instance, in questions [as here], and after verbs of thinking.

34. **seven stars**] Both DELIUS and WRIGHT refer this phrase to the Pleiades, a constellation which assuredly is known by the name of The Seven Stars; may it not, however, refer to the Great Bear, whose seven stars are the most conspicuous group in the circle of perpetual apparition in the Northern Hemisphere?—so conspicuous, indeed, that the Latin word for 'North' was derived from them. We call this constellation 'The Dipper,' from its fancied resemblance to the utensil of that name; a name, I believe, scarcely known in England.—ED.

37. **perforce**] JOHNSON: He is meditating on his resumption of royalty. STEEVENS: Rather he is meditating on his daughter's having in so violent a manner deprived him of those privileges which before she had agreed to grant him. DELIUS thinks that Johnson's interpretation is the more plausible, although 'Monster ingratitude' is more in the train of thought suggested by Steevens. WRIGHT also agrees with Johnson's interpretation, as more in keeping with what Lear says in line 31: 'I will forget my nature.'

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Lear. Oh, let me not be mad, not mad, sweet heaven!
Keep me in temper; I would not be mad!—[*Enter Gentleman.*] How now! are the horses ready? 45

Gent. Ready, my lord.

Lear. Come, boy.

Fool. She that's a maid now and laughs at my departure
Shall not be a maid long, unless things be cut shorter.

[*Exeunt.*

43, 44. *Oh, let...mad!*] Pope. Prose, QqFf, Rowe, Wh. Ktly.

43. *not mad*] Om. Qq.

mad, sweet heaven!] *mad. Sweet heaven*, Johns.

heaven!] *heauen! I would not be mad*, Qq (*bee* Q_2).

44. [Enter Gentleman.] Theob. Om. QqFf.

45. *How now!*] Om. Qq.

46. Gent.] Seruant. Qq.

47. [Exit. Qq. Exeunt Lear, and Gentleman. Cap.

48. *that's a*] *that is* Qq, Mal. Steev. Bos. Sing. Ktly. *that is a* Cap.

49. *unless*] *except* Qq.

[Exeunt.] Exit. Qq. To the Audience, as he goes out. C.p.

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43. COLERIDGE: The deepest tragic notes are often struck by a half sense of an impending blow.

43. **mad**] BUCKNILL (p. 183): This self-consciousness of gathering madness is common in various forms of the disease. . . . A most remarkable instance of this was presented in the case of a patient, whose passionate, but generous, temper became morbidly exaggerated after a blow upon the head. His constantly expressed fear was that of impending madness; and when the calamity he so much dreaded had actually arrived, and he raved incessantly and incoherently, one frequently heard the very words of Lear proceeding from his lips: 'Oh, let me not be mad!'

48, 49. ECCLES: This concluding rhyme seems to intimate that the Fool expects to return soon, because of the ill treatment which he will probably receive where he is going. STEEVENS: This idle couplet is apparently addressed to the females present at the performance of the play; and, not improbably, crept into the playhouse copy from the mouth of some buffoon actor, who 'spoke more than was set down for him.' It should seem, from Shakespeare's speaking in this strong manner, that he suffered the injury he describes. Indecent jokes, which the applause of the groundlings might occasion to be repeated, would at last find their way into the prompters' books, &c. I am aware that such liberties were exercised by the authors of *Locrine*, &c., but can such another offensive and extraneous address to the audience be pointed out among all the dramas of Shakespeare? COLERIDGE: The Fool's conclusion of this Act, by a grotesque prattling, seems to indicate the dislocation of feeling that has begun and is to be continued. C. A. BROWN (p. 292): There are three passages, foisted in by the players, and adopted by the printers, which ought to be for ever expunged from the text: The couplet at the end of Act I; the whole of Merlin's prophecy, III, ii, 79–95, as the Fool should go out with Lear, and those brutal words: 'And I'll go to bed at noon,' III, vi, 83, when the old king sinks into sleep. Such contradictions puzzled me for a long time, till looking among the *Annotations*, a profitable task once in a hundred times, I discovered that none of these three passages are in the Qq, printed eight years before Shakespeare's death, but are intro-

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ACT II

SCENE I. *The Earl of Gloucester's Castle.*

Enter EDMUND *and* CURAN, *meeting.*

Edm. Save thee, Curan.

Cur. And you, sir. I have been with your father, and given him notice that the Duke of Cornwall and Regan, his duchess, will be here with him this night.

Edm. How comes that? 5

Cur. Nay, I know not. You have heard of the news abroad, I mean the whispered ones, for they are yet but ear-kissing arguments?

ACT II. SCENE I.] Actus Secundus. Scena Prima Ff (Scæna F$_3$). Om. Qq. ACT II. SCENE II. Ec.

The...castle.] A Castle belonging to the Earl of Gloster. Rowe. A Room in Gloster's Castle. Cap. A court within the castle of the earl of Gloster. Mal.

Enter.....meeting.] Enter Bast. and Curan meeting. Q$_3$. Enter Bastard, and Curan meetes him. Q$_4$. Enter Bastard, and Curan, feverally. Ff.

1, 5, &c. Edm.] Bast. QqFf.

2–4. *And...night.*] Prose, Qq. Four lines, ending *bin.....notice.....Duchesse.... night.* Ff.

2. *you*] *your* F$_3$.

3. *Regan*] Om. Qq.

4. *this night*] *to night* Qq, Cap. Steev. Ec. Var. Coll. Del. Sing. Ktly.

7. *they*] *there* Qq.

8. *ear-kissing*] *eare-bussing* Qq, Coll. iii.

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duced into the F$_4$, printed seven years after it. This, together with their absurdity, makes it plain that they are not Shakespeare's. [The present passage is not omitted in the Qq.] SINGER: She who thinks that this journey we are now starting on will better us, and bring us mirth, is such a simpleton that, if she is a maid now, she will be cheated before long of her claim to that title. WHITE: Steevens's opinion that this is an interpolation appears to be well founded. The indecency is entirely gratuitous; it is 'dragged in by the head and shoulders,' which is not in Shakespeare's manner. The jest, if we must call it such, is of the most miserable sort, and one which Sh. would hardly suffer in the mouth of this, the most thoughtful and subtly whimsical of all his thoughtful and subtle Fools. [See also note on the Merlin prophecy, III, ii, 81.] ELLIS (p. 200) refers to lists of words given by Cooper, 1685, shewing that Cooper pronounced the final *-ture* in *lecture, nature, picture, scripture,* &c. as *-ter;* the present rhyme shows that 'departure' was so pronounced in Shakespeare's day. WHITE (vol. xii, p. 437) says that *-ure* final was generally, if not universally, pronounced *-er* among even the most polite and literate of our Elizabethan ancestors. ELLIS, after quoting this observation by White, says (p. 973), that this usage was not general or confirmed till the XVIIth century. [For the rhyme, see also II, iii, 20.]

8. **ear-kissing**] STEEVENS: That is, they are yet in reality only whispered ones. COLLIER (ed. ii.) suggests that a play is probable upon *bussing* of the Qq and *buzzing.*

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Edm. Not I. Pray you, what are they?

Cur. Have you heard of no likely wars toward, 'twixt the Dukes of Cornwall and Albany?

Edm. Not a word.

Cur. You may do then in time. Fare you well, sir.

[*Exit.*

Edm. The duke be here to-night? The better! best!
This weaves itself perforce into my business.
My father hath set guard to take my brother;
And I have one thing, of a queasy question,
Which I must act. Briefness and fortune, work!—
Brother, a word; descend! Brother, I say!

Enter EDGAR.

My father watches! O sir, fly this place!
Intelligence is given where you are hid!
You have now the good advantage of the night.
Have you not spoken 'gainst the Duke of Cornwall?
He's coming hither, now, i' th' night, i' th' haste,

9. *Not I. Pray*] *Not, I pray* Qq.
10–12. Cur. *Have...sword.*] Om. Q_2.
10. *Have...toward,*] Separate line, Ff, Rowe.
toward] *towards* Q_4.
11. *the*] *the two* Q_1, Jen.
13. Two lines, Ff.
do] Om. Qq, Jen. Steev. Ec. Var. Dyce i.
[Exit.] Om. Q_4.
14. SCENE II. Pope, Han. Warb.
14–97. Verse, Ff. Prose, Qq.
14. *better! best!*] Pope. *better beſt,* QqFf. *better, best,* Rowe, Ktly.
17. *queasy*] *queſie* Qq. *queazie* F_1F_3. *queazy* F_2F_4.
18. *Which...work*] *Which muſt aſke breefnes and fortune helpe* Qq (*breefeneſſe* Q_2).
19. Enter Edgar.] To him, enter Edgar. Pope. After *which*, line 18, in Q_2. In margin opposite *itself* in line 15 in Q_4; after line 18, in Ff, Rowe, Pope.
20. *sir*] Om. Qq.
22. *You have*] *You've* Pope +, Dyce ii.
23. *'gainſt*] *gainſt* Q_4. *againſt* Q_2. *Cornwall i'*] *Cornwall ought,* Qq. *Cornwall aught* Jen.
24. *hither*] *hether* Qq.
i' th' night] *in the night* Qq.
i' th' haste] *haste* Pope. *in haste* Han.

10. toward] At hand. See III, iii, 17; IV, vi, 209; *Ham.* I, i, 77; V, ii, 352.
17. queasy] STEEVENS: Delicate, unsettled, requiring to be handled nicely. [Steevens called attention to the use of this word in *The Paston Letters*, where it is spelled '*qweysye*' (iii, 98, ed. Gairdner), and WRIGHT to another passage where it is spelled '*ceysy*' (i, 497, ib.). In both instances it is applied to 'the world' in the sense of unsettled, troublous.] KNIGHT: *Ticklish* perhaps gives the meaning more clearly.
24. th' haste] For instances of the use of the definite article in adverbial phrases, see ABBOTT, § 91.

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And Regan with him; have you nothing said
Upon his party 'gainst the Duke of Albany?
Advise yourself.
Edg. I am sure on't, not a word.
Edm. I hear my father coming! Pardon me;
In cunning I must draw my sword upon you.
Draw; seem to defend yourself; now quit you well.
Yield! come before my father!—Light, ho, here!—
Fly, brother!—Torches, torches! [*Exit Edgar.*]—So farewell.
Some blood drawn on me would beget opinion
Of my more fierce endeavour. I have seen drunkards

26. *'gainst*] *against* Qq.
27. *yourself.*] *your*— Qq.
I am] *I'm* Pope+, Jen. Dyce ii.
28, 29. *me: In cunning*] *me in crauing* Qq.
30. *Draw;*] Om. Qq.
Draw...well.] Cap. Two lines, the first ending *your selfe*, Ff+, Jen.
quit] *'quit* Wh.
31. *ho,*] *hoa*, Ff+, Knt. *here*, Q_1. *heere*, Q_2.
32. *brother*] *brother flie* Qq.
Torches, torches] *Torches* $F_2F_3F_4$+.
[Exit Edgar.] Om. Qq.
33. [Wounds his arm. Rowe.
34. *I have*] *I've* Pope+, Dyce ii.

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26. **Upon his party**] DELIUS was the first to interpret rightly these two questions of Edmund's. In order to confuse his brother and urge him to a more speedy flight, by giving him the idea that he is surrounded by perils, Edmund asks Edgar first, whether he has not spoken 'gainst the Duke of Cornwall, and then, reversing the question, asks whether he has not said something on the side of Cornwall 'gainst the Duke of Albany. SCHMIDT gives seven instances, besides the present, where 'upon the party' means 'upon the side of.' Before Delius, HANMER's interpretation obtained, by which line 26 was regarded as only another way of putting the same question as that in line 23; thus: Have you said nothing upon the party formed by him against the Duke of Albany? CAPELL added that we must supply the word 'reflecting' before 'upon.' The passage so puzzled JOHNSON that he believed it to be corrupt, and proposed the reading: *Against* his party, *for* the Duke of Albany? ECCLES noted how Edmund grasped at every motive, however trivial or insignificant, that would enforce Edgar's departure. MOBERLY gives an ingenious interpretation of this second question of Edmund's: the war being only 'toward,' and having not yet broken out, 'Albany would be in a position to demand the punishment of any one who spoke against him, and Cornwall not unlikely to concede it, as Elizabeth might have done, if his warlike preparations were not sufficiently advanced to make it safe to throw down the gauntlet.'

27. **Advise**] STEEVENS: Consider, recollect yourself. WRIGHT: See 1 *Chron.* xxi, 12: 'Now, therefore, advise thyself what word I shall bring again to him that sent me.'

31. **Yield . . . father**] DELIUS: Edmund speaks these words loud so as to be heard outside.

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Do more than this in sport.—Father, father!— 35
Stop, stop!—No help?

Enter GLOUCESTER, *and* Servants *with torches.*

Glou. Now, Edmund, where's the villain?
Edm. Here stood he in the dark, his sharp sword out,
Mumbling of wicked charms, conjuring the moon
To stand auspicious mistress.
Glou. But where is he? 40
Edm. Look, sir, I bleed!
Glou. Where is the villain, Edmund?
Edm. Fled this way, sir, when by no means he could—
Glou. Pursue him, ho! Go after.—'By no means' what?
Edm. Persuade me to the murder of your lordship;

35. *Father, father*] *Why, father, father* Cap. *Father, father, father* Ktly.
36. and...torches.] Om. Qq.
37. SCENE III. Pope, Han. Warb. Jen. *where's*] *where is* Q_1.
39. *Mumbling*] *warbling* Qq.
40. *stand*] *stand's* Q_1, Theob. Warb. Johns. Cam. Wr. *stand his* $Q_2F_3F_4$, Rowe, Pope, Cap. Jen. Steev. Ec. Var. Knt, Sing. Ktly.
mistress.] *mistress:*— Cap. Steev. Ec. Var. Knt, Sing. *mistress,*— Dyce, Glo. Mob. Sch.
41. *villain, Edmund*] *villaine* Edmund Q_1.
42. *sir, when*] QqFf+, Jen. *sir. When* Cap. et cet.
could—] *could.* F_3. *could* F_3.
43. *ho*] Om. Qq.
after.—'By] *after. By* Ff. *after, by* Qq.
[Exeunt some Servants. Dyce. Exit Servant. Cap.
44. *to the*] *to* F_3F_4.

35. **sport**] STEEVENS: So in Marston's *Dutch Courtezan* (iv, i): '—if I have not as religiously vowd my hart to you,—been drunke to your health, swalowd flap-dragons, eate glasses, drunke urine, stabd armes, and don all the offices of protested gallantrie for your sake.' HALLIWELL, in his note on this passage in Marston, gives other instances of this same practice from Greene's *Tu Quoque* and Dekkar's *Honest Whore*. As COLLIER says, many passages might be produced to show that young gallants sometimes stabbed their arms in order to be able to drink the healths of their mistresses in blood.

39. **Mumbling of**] ABBOTT, § 178: We should be inclined to treat the verbal as a present participle, because there is no preposition before it: '*a*-mumbling of.' The verbal here means 'in the act of.' See *Ham.* I, v, 175, and II, i, 92.

39. **charms**] WARBURTON: This was a proper circumstance to urge to Gloucester, who appears by a previous scene to be superstitious with regard to this matter.

42. **this way**] CAPELL: A wrong way should be pointed to.

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But that I told him the revenging gods
'Gainst parricides did all the thunder bend,
Spoke with how manifold and strong a bond
The child was bound to th' father; sir, in fine,
Seeing how loathly opposite I stood
To his unnatural purpose, in fell motion
With his prepared sword he charges home
My unprovided body, lanced mine arm;
But whe'r he saw my best alarum'd spirits

45. *revenging*] *reuengiue* Qq.
46. *the thunder*] Ff+, Knt, Del. Wh. Sch. *their thunder* Johns. Heath. *their thunders* Qq et cet.
47. *manifold*] *many fould* Qq.
48. *to th'*] *to' th'* F_1F_2 *toth* F_3. *to the* Qq.
in fine] *in a fine* Qq.
50. *in*] *with* Qq.
52. *lanced*] Theob. *lancht* Q_1. *launcht* Q_2, Rowe. *latch'd* Ff. *launch'd* Pope, Han. Knt. *lanched* Sch.
mine] *my* Theob. Warb. Johns.
53. *But whe'r*] Sta. conj. *But whether* Coll. ii (MS). *And when* Ff+, Knt, Sch. *but when* Qq et cet.
alarum'd] *alarumd* Qq. *alarm'd* F_4. *alarmed* Rowe+.

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45. **that**] This, after 'When,' in line 41, completes the conjunction 'When that.' See CLARENDON'S note on *Ham.* IV, vii, 160.

45. **revenging**] WRIGHT: With the Qq reading, compare 'responsive,' equivalent to *corresponding*, in *Ham.* V, ii, 146.

46. **the**] DYCE calls this reading of the Ff 'a vile reading.' ['All the thunder' appears to be a stronger and more comprehensive expression than the thunder of the revenging gods alone.—ED.]

50. **motion**] SCHMIDT (*Lex.*): An attack in fencing opposed to guard, or parrying. See *Twel. N.* III, iv, 304; *Ham.* IV, vii, 102 and 158. [See Vincentio Saviolo, *his Practise*, 1595: 'hold your dagger firm, marking (as it were) with one eye the motion of your aduersarie,'—sig. ***, p. 1, line 4.—ED.]

52. **lanced**] KNIGHT prefers *launch*, and cites instances from Spenser, *Fairy Queen*, i, 4, and Dryden, *Georgics*, iii. Undoubtedly *launch* would be preferable if there were any difference in signification between it and *lance*, and if elsewhere Isaac Jaggard and the printers of the Qq had not used the words indifferently. WRIGHT: Compare Hollyband (*Fr. Dict.* 1593): 'Poindre, to pricke, to sticke, to lanch.' SCHMIDT pronounces 'latch'd' a misprint.

53. **whe'r**] This suggestion of STAUNTON'S of 'whe'r' (*i. e. whether*) for *when* of the QqFf seems to me an *emendatio certissima*. It restores the construction, which with *when* is irregular, and to be explained only on the ground of Edmund's perturbation. For many illustrations of the monosyllabic pronunciation of *whether*, from Chaucer downwards, see WALKER, *Vers.* 103, or ABBOTT, § 466, or *Mach.* I, iii, 111, or *Ham.* II, ii, 17; III, ii, 193. SCHMIDT prefers *And when* of the Ff, because 'but' of the Qq would indicate that the result of the scene was something unexpected.

53. **best alarum'd spirits**] DELIUS interprets this: 'my best spirits alarum'd'; but SCHMIDT says that 'best' is used adverbially, and here means *in the best way*.

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Bold in the quarrel's right, roused to th' encounter,
Or whether gasted by the noise I made,
Full suddenly he fled.
Glou. Let him fly far;
Not in this land shall he remain uncaught;
And found—dispatch. The noble duke my master,

54. *quarrel's right*] *quarrels, rights* Q_1.
55. *gasted*] *'gasted* Cap. *'ghasted* Jen. *ghasted* Knt, Del. Sch.
56. *Full*] *but* Qq, Cap.
58, 59. *uncaught;...—dispatch.*] Steev. *uncaught and found; dispatch*, QqFf (*found*, Q_4), Rowe. *uncaught and found; dispatch*— Pope, Theob. *uncaught; And for dispatch* Han. *uncaught; And found.—Dispatch.* Johns. *uncaught; And, found, dispatch'd.* Cap. Coll. iii. *uncaught; And found—Dispatch*— Jen. *uncaught, And found—dispatch* Sing. Ktly, Sch.

55. **gasted**] WRIGHT: Frightened. Steevens quotes from Beau. and Fl. *Wit at Several Weapons*, II, iii, but the word there in the original copies is 'gaster'd': 'Either the sight of the Lady has gaster'd him, or else he's drunk.' This is still an Essex word. 'Gast' as a participle occurs in *Cursor Mundi* (MS Trin. Coll. Cambridge, fol. 31, quoted in Halliwell's *Dict.*), p. 291 (E. E. Text Soc., ed. Morris): 'His wille was but to make hem gast.' The other three printed texts of the poem have 'agast,' 'agaste,' and 'a-gast.' Sh. uses 'gastness' in the sense of terror-stricken look in *Oth.* V, i, 106: 'Do you perceive the gastness of her eye?' And Spenser has 'gastfull' in the sense of 'awful' in *Shepherd's Calendar*, August, 170: 'Here will I dwell apart In gastfull grove therefore.' Both these last-mentioned words appear to have been used as if they were etymologically connected with 'ghost.' For this derivation there is no foundation. Cotgrave gives, 'Espoventable: com. Dreadfull, frightfull, fearefull; horrible, gastfull, horride.' The form 'gaster' is found in Harsnet's *Declaration of Popish Imposture* (1603), p. 73: 'Did euer the Godgastring Giants, whom *Iupiter* overwhelmed with *Pelion* and *Ossa*, so complaine of theyr loade?' Mr Skeat has pointed out to me an excellent example of 'gast' in *The Vision of Piers Plowman*, Text A, Passus vii, l, 129: 'Boþe to sowen and to setten and saued his tilþe, Gaste Crowen from his Corn and kepen his Beestes.'

58. **dispatch**] WARBURTON: This nonsense should be read and pointed thus: 'And found, dispatch'd.'—*i. e.* as soon as he is found he shall be dispatch'd or executed. JOHNSON: The sense is interrupted. He shall be caught—and found, *he shall be punished*. Despatch. SINGER (*N. & Qu.* 1st Ser. vol. vi, p. 6, 1852): The context plainly shows that we should read, preserving the punctuation of the Folio: '*Un*found; dispatch.' [This conjecture Singer afterwards withdrew in his *Text of Sh. Vindicated*, &c., p. 270.] A. E. B[RAE] [*N. & Qu.* 1st Ser. vol. vi, p. 82, 1852): There is an expressive pause after 'found,' as though the punishment consequent upon Edgar's capture were too terrible and indeterminate for immediate utterance. 'Dispatch' is addressed to Edmund, and simply means, 'Get on with your story,' which in fact he does at the conclusion of Gloucester's speech. COLLIER (ed. ii.): 'Despatch'd' is the correction in the (MS), and the context, where Gloucester adds that 'the murderous coward' shall be brought 'to the stake,' entirely confirms it. STAUNTON: The old text [that is, as Staunton gives it: 'And found—

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My worthy arch and patron, comes to-night;
By his authority I will proclaim it,
That he which finds him shall deserve our thanks,
Bringing the murderous coward to the stake;
He that conceals him, death.
Edm. When I dissuaded him from his intent
And found him pight to do it with curst speech,
I threaten'd to discover him; he replied:
'Thou unpossessing bastard! dost thou think,
If I would stand against thee, would the reposal
Of any trust, virtue, or worth, in thee
Make thy words faith'd? No; what I should deny,—
As this I would; ay, though thou didst produce
My very character,—I'ld turn it all

59. *worthy*] *worth* F_3.
arch and patron] *and arch-patron* Theob. Han.
61. *which*] *who* Theob. ii, Warb. Johns.
62. *coward*] *caytife* Q,. *caytiffe* Q_2. *caitiff* Jen. Cam. Wr.
68. *would the reposal*] *could the repofure* Qq, Cap. Jen. Cam. Wr.
68–70. *would the reposal...Make*] *the reposal...Would make* Han.
70. *what I should*] *what ſhould I* Fl. *by what I should* Rowe, Pope. *what I'd* Han. *when I should* Warb. Johns. *what, should I* Sch.
71. *ay, though*] *I though* Qq. *though* Fl. *although* Rowe ii+.
72. *I'ld*] *I'll* F_4. *would* Han. Cap.

dispatch I'] is right. Thus in *Blurt, Master Constable*, v, i: 'There to find Fontinelle: found, to kill him.' DYCE: I cannot see that Staunton's quotation supports the old reading.

59. arch] STEEVENS: Chief. So in Heywood's *If you Know not Me you Know Nobody* (p. 48, ed. Sh. Soc.): 'Poole, that arch, for truth and honesty.' WRIGHT cites Steevens's quotation, and adds, 'but it is not a good instance of the word.' WHITE: That is, chief;—to Odd Fellows and Masons a superfluous explanation.

65. pight . . . curst] JOHNSON: 'Pight' is *pitched*, fixed, settled. 'Curst' is severe, harsh, vehemently angry. MOBERLY: 'Pight' comes from *pitched*, as *dight* comes from *deck*, or *right* from *reach*.

67. unpossessing] MOBERLY: Incapable of inheriting. 'For,' says Blackstone, '[a bastard] is looked upon as "nullius filius," and therefore of kin to nobody, and he has no ancestor from whom any inheritable blood can be derived.' COLERIDGE: Thus the secret poison of Edmund's own heart steals forth; and then observe poor Gloucester's 'Loyal and *natural* boy!' as if praising the crime of Edmund's birth.

68. I would] For instances where 'would' is not used for *should*, see Abbott, § 331.

68, 69. reposal . . . thee] DELIUS says that 'virtue or worth in thee' does not, like 'trust,' depend on 'reposal,' but is co-ordinate with it, and *any* is to be understood before it; or, as WRIGHT states it, 'the reposure of any trust, (or the belief in any) virtue or worth, in thee.'

70. faith'd] That is, believed. See I, i, 203.

72. character] See I, ii, 59.

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To thy suggestion, plot, and damned practice; 73
And thou must make a dullard of the world,
If they not thought the profits of my death 75
Were very pregnant and potential spurs

73. *practice*] *practife* F_1F_2. *pretence* Qq. 76. *spurs*] *fpurres* Qq. *fpirits* Ff, Rowe, Del. i, Sch.

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73. **suggestion**] NARES: Temptation, seduction. HUNTER (Note on *Mach.* I, iii, 134): 'Suggestion' is a theological word, one of the three 'procurators or tempters' of sin. *Delight* and *Consent* being the others.

73. **practice**] COLLIER (ed. ii.): The accent seems to show that *pretence* of the Qq is not the right word, unless we read '*damn'd* pretence.' WRIGHT: 'Practice' is more in keeping with 'plot' and 'suggestion.'

75. **not thought**] For instances of the omission of the auxiliary in negative sentences, or for the transposition of the negative, see ABBOTT, § 305.

75. **death**] MOBERLY: This skilful suggestion, that Edmund should be put into Edgar's place, is acted upon at once by Gloucester; yet it is so indirect that Gloucester imagines the thought to have come from himself. Lord Bacon, in his essay on *Cunning*, speaks of the trick of 'turning cat in pan;' that is, making a suggestion in such a way that the hearer supposes it to be his own. This may be done either coarsely—'as you said, and wisely was it said,' was Polonius's way of impressing his own thoughts on the king—or, in a more skilful way, as here.'

76. **pregnant**] In *Meas. for Meas.* I, i, 12, JOHNSON first defined this word by 'ready,' and this definition has been adopted as its general meaning in Sh. down to the present day; certainly it is generally thus interpreted in the present passage. WRIGHT goes so far as to say that it 'is used by Sh., without any reference to its literal meaning, in the sense of "ready;"' he afterwards defines it as 'manifest, obvious,' in certain passages which he cites. SCHMIDT gives no intimation that it is used in its 'literal meaning;' the fourteen instances of its use that he cites he divides under three heads: 1st, expert, clever, ingenious, artful; 2d, disposed, ready, prompt (under this head the present passage is cited); 3d, probable in the highest degree, clear, evident. Now, on the other hand, I cannot but think that NARES came nearer the truth when he said that the ruling sense of this word is that of 'being full or productive of something.' Out of Schmidt's fourteen instances eleven appear to me to come under Nares's definition. Three instances (*Lear* IV, vi, 222; *Wint. Tale*, V, ii, 34; and *Ant. and Cleop.* II, i, 45) are used in so metaphorical a sense that one may give to them almost any meaning that his mother wit suggests as applicable to the passage. My interpretation of the 'pregnant hinges of the knee' in *Ham.* III, ii, 56, is there recorded; the present passage seems to me exactly parallel, and may be paraphrased thus: 'So great are the profits of my death that the spurs to make thee seek it are most powerful, and *teem with incitements* thereto.' SCHMIDT in his edition repeats his definitions of 'pregnant,' and doubts if, thus defined, Sh. ever could have applied it to 'spurs,' and, while faithful to the Folio, confesses that *spirits* form but a poor predicate to 'profits,' yet in the sense of *evil spirits* that it is at least as probable a reading as 'spurs.' In my opinion the reading of the Folio is a misprint for 'spurs' of the Quarto. 'Pregnant' is quite as appropriate to 'spurs' as to 'hinges.'—ED.

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To make thee seek it.'
Glou. O strange and fasten'd villain! 77
Would he deny his letter? *I never got him.*
[*Tucket within.*
Hark, the duke's trumpets! I know not why he comes.
All ports I'll bar; the villain shall not 'scape; 80
The duke must grant me that. Besides, his picture
I will send far and near, that all the kingdom
May have due note of him; and of my land,
Loyal and natural boy, I'll work the means
To make thee capable. 85

77. *O strange and fasten'd*] Ff, Rowe, Knt, Del. i, Sch. *Strong and fastned* Q_1. *Strong and fastened* Q_2. *O strange, fasten'd* Pope+, Ec. *Strange, and fasten'd* Cap. (MS).* *O strong and fasten'd* Dyce i, Ktly. *Strong and fasten'd* Cap. et cet.
villain] *Viliaine* F_2.
78. *I never got him.*] *said he?* Ff, Rowe, Pope, Theob. Sch. *said he? hark!* Han. Sch. *said he? I never got him.* Cap. Knt.
78. [Tucket within.] Ff (after *seek it*, line 77). After *villain* Cap. After *him* Mal. Om. Qq. Trumpets within. Rowe. Trumpets without. Sta.
79. *why*] *wher* F_2, *where* F_3F_4. *wher'* Knt.
83. *due*] Om. Qq.
85. [Flourish. Cap.

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77. **strange**] As SCHMIDT says, Sh. uses this sometimes in the sense of enormous, unheard of: 'this most foul, strange, and unnatural [murder]'—*Ham.* I, v, 28; 'All strange and terrible events are welcome'—*Ant. and Cleop.* IV, xv, 3.

78. This line in the Ff is manifestly imperfect; I have followed the majority of editors in adopting a sentence from the Qq which seems in keeping with Gloucester's agitation.—ED.

78. **Tucket**] NARES: A particular set of notes on the trumpet, used as a signal for a march. From *toccata*, which Florio defines: 'A præludium that cunning musitions use to play, as it were, voluntary before any set lesson.'

81. **picture**] LORD CAMPBELL: One would suppose that photography, by which this mode of catching criminals is now practised, had been invented in the reign of King Lear. [We have merely called in photography to our aid in continuing a practice common in Shakespeare's time, as this present passage shows, and of which we have a corroboration in the old play of *Nobody and Somebody*, 1606 (Privately reprinted by MR ALEXANDER SMITH of Glasgow, 1877): 'Let him be straight imprinted to the life: His picture shall be set on euery stall, And proclamation made, that he that takes him, Shall haue a hundred pounds o[f] *Somebody*.' Sig. D_4. For this reference I am indebted to the *Preface* of the Reprint.—ED.]

84. **natural**] HUDSON: This word is here used with great art, in the double sense of *illegitimate* and as opposed to *unnatural*, which latter epithet is implied upon Edgar.

85. **capable**] LORD CAMPBELL: In forensic discussions respecting legitimacy, the question is put, whether the individual whose *status* is to be determined is 'capable,' *i. e.* capable of inheriting; but it is only a lawyer who would express the idea of legitimising a natural son by simply saying, 'I'll work the means To make him capable.'

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Enter CORNWALL, REGAN, *and* Attendants.

Corn. How now, my noble friend! since I came hither,
Which I can call but now, I have heard strange news.
Reg. If it be true, all vengeance comes too short
Which can pursue the offender. How dost, my lord?
Glou. Oh, madam, my old heart is crack'd,—it's crack'd!
Reg. What, did my father's godson seek your life?
He whom my father named? your Edgar?
Glou. Oh, lady, lady, shame would have it hid!

86. SCENE IV. Pope+, Jen. Enter...] Enter the Duke of Cornwall. Qq.
87. *strange news*] *ſtrange newes* Qq. *ſtrangeneſſe* F_1F_2. *ſtrangeneſs* F_3F_4.
88. *too short*] *to ſhort* F_2.
89. *dost*] *does* $F_2F_3F_4$+, Cap. Jen. Ec. *doest* Sch.
90. *Oh*] Om. Qq.
90. *it's*] *is* Qq, Cap. Steev. Ec. Var. Cam. Wr.
92. *named? your Edgar?*] *nam'd, your* Edgar? Ff. *named your* Edgar? Qq. *nam'd, your Edgar? He?* Han. *nam'd? your heir, your Edgar?* Coll. iii (MS).
93. *Oh*] *I* Qq. *Ay* Anon.*

89. **dost**] The fact that Regan at no other time addresses Gloucester in the second person makes me think that we should here read: 'How does my lord?' For the omission of the nominative after 'dost,' see ABBOTT, §§ 241, 399, 400.—ED.

91. COLERIDGE: Compare Regan's 'did *my father's* godson seek your life? He whom *my father* named?' with the unfeminine violence of her 'All vengeance comes too short,' &c., and yet no reference to the guilt, but only to the accident, which she uses as an occasion for sneering at her father. Regan is not, in fact, a greater monster than Goneril, but she has the power of casting more venom.

92. This line ABBOTT, § 478, scans in two ways: First, by pronouncing the last syllable in it 'with a kind of "burr," which produced the effect of an additional syllable;' and as he cites 'sirrah' as an instance of this 'burr,' the best way, probably, of conveying his idea in spelling would be 'Ed-garrah.' Or, secondly, ABBOTT queries whether it might not be scanned by pronouncing 'your' *dissolute*, thus: 'na|med? you|r Edgar?' Of these two methods, the latter seems preferable. WALKER (*Crit.* ii, 145) suggests, in his chapter on the omission of repeated words, that Gloucester says: 'O! O lady,' and that the first 'O!' which closed this line had been omitted. LETTSOM, in a foot-note, queries '"your Edgar, *Gloster?*" *Gloster* may have been left out at the end of the line in consequence of *Glo.* occurring at the beginning of the next.' For COLLIER'S (MS) emendation, see Textual Notes; MOBERLY, referring to this emendation, says: 'Probably the intense tone of astonishment would give a prolonging accentuation to several of the syllables as the line stands, and make it in reality long enough without the addition. If the reading, however, was invented, its inventor had a good notion of the way in which consonants fall out of the body of a word. There would be the same kind of identity between 'heir' and 'Edgar' as between 'Audrey' and 'Ethelreda,' 'Maude' and 'Matilda;' and his theory would be that, from the similarity of the two words, one had got dropped.'

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Reg. Was he not companion with the riotous knights
That tend upon my father?
Glou. I know not, madam.—'Tis too bad, too bad.
Edm. Yes, madam, he was of that consort.
Reg. No marvel then, though he were ill affected;
'Tis they have put him on the old man's death,
To have th' expense and waste of his revenues.
I have this present evening from my sister
Been well inform'd of them, and with such cautions
That if they come to sojourn at my house,
I'll not be there.
Corn. Nor I, assure thee, Regan.—

94. *not*] Om. Coll. (MS).
95. *tend upon*] Theob. *tends upon* Qq. *tended upon* Ff, Rowe, Pope, Knt, Ktly. *tended on* Han.
95–97. *That...was*] Two lines, ending *madam...was*, and omitting *of that consort*. Cap. Steev. '93, Bos.
96. *'Tis too bad, too bad.*] Separate line, Steev. '85, Mal. Ec.
'Tis] *it is* Cap. Steev. '85, '93, Var. Ec.
97. *madam*] *madam, yes* Coll. ii (MS).
97. *of that consort*] Om. Qq, Cap. Steev. '93, Bos. *one of that consort* Dyce conj.
100. *th' expense and waste of his*] *the waſt and ſpoyle of his* Q_1, Jen. Mal. Steev. Bos. Sta. Cam. Wr. *theſe——and waſte of this his* Q_2. *th' expence and waſt of* $F_2F_3F_4$.
103, 104. *That...there.*] One line, Qq.
104–106. *Nor...office.*] Prose, Qq.
104. *assure*] *I assure* Theob. ii, Warb. Johns.

95. **tend**] ABBOTT, § 472, gives this word, in the Ff, as an instance of the fact that *-ed*, when following *d* or *t*, is often not written, and, even when written, is often not pronounced.

97. **madam**] WALKER (*Vers.* 173): This is usually a monosyllable.

97. **consort**] DYCE (*Gloss.*): A fellowship, a fraternity. See ABBOTT, § 490, for a list of words in Sh. where the accent is nearer the end than with us. [As this word thus accented meant also a company of musicians (see *Rom. & Jul.* III, i, 41, where Mercutio conceives himself insulted by being classed among minstrels), it is probably here used as a strongly contemptuous term.—ED.]

98. **were**] ABBOTT, § 301: The meaning is: 'It is no wonder, then, that he *was* a traitor,' and no doubt or future meaning is implied.

99. **'Tis they**] CLARKE: Regan seeks to associate the accused man, Edgar, with the knights of her father's train, upon whom she is determined to fasten blame as an excuse for her refusal to receive and entertain them.

99. **put him on**] See I, iv, 200.

100. **expense and waste**] MALONE supposed that *theſe* of Q_2 was a misprint for *the use*. WRIGHT thinks that the reading of the Ff is apparently a conjectural emendation of the reading of the incorrect Qq. [It seems probable that the dash in Q_1 indicates the haste and carelessness with which these editions were printed. Either the stenographer misheard the word and put a dash, which he afterwards hoped to fill up, but did not, and the compositor repeated it in type, or the com-

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Edmund, I hear that you have shown your father
A child-like office.
Edm. 'Twas my duty, sir.
Glou. He did bewray his practice, and received
This hurt you see, striving to apprehend him.
Corn. Is he pursued?
Glou. Ay, my good lord.
Corn. If he be taken, he shall never more
Be fear'd of doing harm. Make your own purpose,
How in my strength you please.—For you, Edmund,
Whose virtue and obedience doth this instant
So much commend itself, you shall be ours.
Natures of such deep trust we shall much need;
You we first seize on.
Edm. I shall serve you, sir,
Truly, however else.
Glou. For him I thank your grace.

105. *hear*] *heard* Qq.
106. *'Twas*] *Twas* Qq. *It was* F_1F_2, Knt. *It is* F_3F_4, Rowe. *It's* Pope, Han.
107. *bewray*] *betray* Qq.
109. *lord*] *lord, he is* Han.
110–116. *If he...seize on.*] Prose, Qq.
112. *For*] *as for* $F_2F_3F_4$+, Jen. *Edmund*] *good Edmund* Ktly.
113. *doth this instant*] *in this instance.* Warb. Johns. *doth, in this instance* Heath, Jen.
114. *commend*] *commends* Warb. Johns. *itself*] *themselves* Ec. conj.
115, 116. *need; You we*] *need you, we* Q_1. *need, you we* Q_2.
116, 117. *I shall...else.*] As by Pope. One line, QqFf.
116. *sir*] Om. Qq, Jen.
117. *Truly*] At end of 116, Jen. Sta. *For him*] Om. Pope+.

positor was baffled by the text of his copy, and left a dash to be filled up by the proof-reader, which was not done. See Appendix, p. 362.]

107. **bewray**] WRIGHT: From A. S. *wrígan*, or *wreian*, to accuse. See *Matthew*, xxvi, 73: 'thy speech bewrayeth thee!' 'Bewray' and 'betray' are used almost interchangeably, but in the former there is no notion of treachery inherent.

107. **practice**] STEEVENS: Always used by Sh. for insidious mischief. See line 73.

111. **fear'd of**] For a long list of instances where *of* means 'concerning,' 'about,' see ABBOTT, § 174, or *Ham.* II, ii, 27.

112. **For you**] ABBOTT, § 483, for the sake of metre prolongs 'you' into a dissyllable.

113. **virtue . . . doth**] CAPELL: 'Virtue and obedience' is put figuratively for *virtuous obedience;* and hence it is that 'itself' is predicated of it, and 'doth' follows it; and did *at* follow 'doth,' the next expression were neater, but it may do without. [For instances of a verb in the singular after two nominatives, see *Ham.* III, ii, 157, and Sh. *passim.*]

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Corn. You know not why we came to visit you? 118
Reg. Thus out of season, threading dark-eyed night;
Occasions, noble Gloucester, of some poise, 120
Wherein we must have use of your advice.
Our father he hath writ, so hath our sister,
Of differences, which I best thought it fit

118. *came*] *come* Cap. conj.
you?] QqF,F$_2$, Sch. *you.* F$_3$F$_4$, Coll. i, Del. Wh. *you* (continuing the next line to 'Corn.'), Rowe ii, Pope, Han. Ktly. *you*— or *you,*— Rowe i et cet.
119. *threading*] *thredding* Ff. *threatning* Qq.
night;] *night,* QqFf. *night?* Rowe, Pope. *night!* Sch.
120. *poise*] *poyse* Q$_1$. *prize* Q$_2$Ff, Rowe, Pope, Theob. Han. Johns. Ec. Sch. *price* Johns. conj. Cap.
121. *advice.*] *advice*— Rowe, Pope. *aduife,* Q$_1$. *aduice,* Q$_2$. *advices:* Cap.
123. *differences*] *diferences* Q$_1$. *defences* Q$_2$.
best] *beſt* Q$_1$. *least* Cam. Wr.
thought it] *though it* F$_1$. *thourht* Sch.

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119. **Regan**] JENNENS: Regan may be here supposed officiously to complete Cornwall's sentence. HUDSON: Regan's snatching the speech out of her husband's mouth is rightly in character. These two strong-minded ladies think nobody else can do anything so well as they. [Although Regan does certainly take up and continue her husband's speech, yet it should be remembered that the comma and dash at the end of Cornwall's speech, line 118, are due only to Rowe.—ED.]

119. **threading**] THEOBALD: I have great suspicion that it should be *treading, i. e.* travelling. The text as it stands carries too obscure and mean an allusion. It must either be borrowed from the cant phrase of *threading of* alleys, *i. e.* going through by-passages; or to *threading* a *needle* in the *dark*. HEATH: That is, slipping through the night, as if afraid of being discovered. STEEVENS: The same phrase is used in *Cor.* III, i, 124. WRIGHT: Compare for the figure of speech, *King John*, V, iv, 11.

120. **poise**] MALONE: Weight or moment. HENLEY: Sh. having elsewhere used to *peize* for to *balance* or *weigh*, and the letter *r* in his own autograph being made more like an *e*, I conclude that *peize* was the original word, and signified *deliberation*. SCHMIDT upholds the Ff, to whose reading he gives the meaning: 'of some account;' thus, in *Cym.* III, vi, 77, Imogen, when wishing that Guiderius and Arviragus had been her brothers, says, 'then had my prize Been less, and so more equal ballasting To thee, Posthumus;' and in *Ant. & Cleop.* V, ii, 183, Cæsar says to Cleopatra: 'Cæsar's no merchant, to make prize with you Of things that merchants sold.' [I should agree with Schmidt in preferring the Folio, did not Sh. elsewhere use 'poise' in phrases similar to the present. Even on Schmidt's own theory, in which I agree with him, that the Qq are surreptitious copies taken down from stage-representation, it is likely that 'poise' was Shakespeare's own word when the play was first acted; it is a less likely word to occur to an actor than *prize*.—ED.]

121. **advice**] KEIGHTLEY: There is evidently a line lost after this. We might read: 'Have been the cause of this our sudden visit.'

123. **which**] DELIUS: This does not refer to 'differences,' but to 'writ.'

123. **thought it fit**] SCHMIDT thinks that the misprint of the Folio is more likely

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To answer from our home; the several messengers
From hence attend dispatch. Our good old friend,
Lay comforts to your bosom and bestow
Your needful counsel to our businesses,
Which craves the instant use.
Glou. I serve you, madam.—
Your graces are right welcome. [*Flourish. Exeunt.*

SCENE II. *Before Gloucester's castle.*

Enter KENT *and* OSWALD, *severally.*

Osw. Good dawning to thee, friend; art of this house?
Kent. Ay.

124. *home*] *hand* Q_2.
126–128. *Lay...use.*] Two lines, the first ending *counsell*, Qq.
127. *businesses*] Ff +, Ec. Knt, Del. Dyce i, Sch. *busineſſe* Qq et cet.
128. *craves*] *crave* Rowe+, Ec. Knt, Del. Dyce i.
[Exeunt. Q_1. Exit. Q_2.
128, 129. *I serve...welcome.*] One line, Qq.
129. [Flourish.. Exeunt.] Exeunt. Flouriſh. F_1. Exeunt. $F_2F_3F_4$. Om. Qq.
SCENE II.] Scena Secunda Ff (Scæna F_4). SCENE V. Pope+, Jen. The Scene continued by Rowe, Theob. SCENE III. Ec.
Before...] Before the Castle. Cap. Enter.....] Coll. Enter Kent, and Steward feverally. Ff, Sch. Enter Kent, and Steward. Qq.
1, 3, &c. Osw.] Coll. Steward. or Stew. QqFf, Sch.
1. *dawning*] *euen* Qq, Cap. Jen. Ec. *evening* Pope, Theob.
this] *the* Qq, Cap. Jen. Mal. Steev. Bos. Sing. Ktly.

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to stand for *thought fit* than for 'thought it fit.' [The space is suspiciously large between 'though' and 'it,' and looks to me as though a letter had dropped out. The presence or absence of 'it' need not affect the scansion.—ED.]

124. **from our home**] JOHNSON: Not at home, but at some other place. [Compare 'From thence,' *Macb.* III, iv, 36, or see ABBOTT, § 41. This meaning the phrase does not bear if WRIGHT's reading of *least* from Q_1 be adopted.—ED.]

124. **messengers**] WALKER (*Vers.* 200): This is frequently a quasi-dissyllable. See also ABBOTT, § 468.

127. **businesses**] If *business* of the Qq be adopted, it must be pronounced as a trisyllable, for which authority will be found in WALKER (*Vers.* 171) or ABBOTT, § 479.

1. **dawning**] WARBURTON: The time is apparently night. We should read, 'Good *downing*,' *i. e.* good rest, the common evening salutation of that time. CAPELL: And here [line 28] we see the time of this scene—that 'tis night; but late in it, and drawing towards morning. MASON: Lines 129 and 130 of this scene show that the time was very early in the morning. MALONE: It is clear that the morning is just beginning to dawn, though the moon is still up, and though Kent,

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Osw. Where may we set our horses? 3
Kent. I' th' mire.
Osw. Prithee, if thou lovest me, tell me. 5
Kent. I love thee not.
Osw. Why then I care not for thee.
Kent. If I had thee in Lipsbury pinfold, I would make thee care for me.
Osw. Why dost thou use me thus? I know thee not. 10
Kent. Fellow, I know thee.
Osw. What dost thou know me for?
Kent. A knave; a rascal; an eater of broken meats;

4. *I' th'*]. *It'h* Q_4. *I th'* $F_2F_3F_4$. *In the* Q_2.
5. *Prithee*] *Prythee* $F_1F_3F_4$. *Prethee* QqF_2.
lovest] *lov'ſt* Ff. *loue* Qq, Cap. Steev. Mal. Ec. Bos. Coll.
8. *Lipsbury*] *Lipſburie* Q_1. *Ledbury* Jen. conj. *Finsbury* Coll. iii (MS).
I would] Corrected to *I'd* by Cap. (*Notes*, i, 230.)
9. [Striking him. Coll. iii.

early in the scene, calls it still night. Towards the close of it he wishes Gloucester *good morrow*, and immediately after calls on the *sun* to shine that he may read a letter. DELIUS: It is night, and as, in Sh., that time of day which is approaching is given by way of greeting, and not that which is then present, Oswald wishes Kent, whom he does not recognize in the dark, a good dawning.

5. **if thou lovest me**] DELIUS: A conventional phrase before a question or request, but which Kent here takes literally.

8. **Lipsbury pinfold**] What CAPELL said a hundred years ago is still true: 'It is not come to knowledge, where that Lipsbury is,' but what he adds is questionable: 'This we may know, and with certainty, that it was some village or other, fam'd for boxing; that the boxers fought in a ring or enclos'd circle, and that this ring was call'd—"Lipsbury pinfold."' FARMER suggests that it may be a cant phrase with some corruption, taken from a place where the fines were arbitrary. STEEVENS surmised that it might import the same as *Lob's Pound;* with which it seems to have no more connection than that 'pinfold' means 'Pound' and 'Lob' and 'Lipsbury' begin with the same letter. 'Lob's Pound,' as is well known, means a place of confinement, whether a prison or the stocks. NARES's guess is perhaps as happy as any: 'It may be,' he says, 'a coined name, and it is just possible that it might mean the teeth, as being the pinfold within the *lips*.' COLLIER's MS gives *Finsbury*, where, says that editor, there must have been a pinfold, well known to Shakespeare's audiences; and this word, through mishearing or misprinting, was corrupted to 'Lipsbury.' HALLIWELL simply cites Nares; and DYCE says merely: 'A *pinfold* is a pound; but what the commentators have written about the name *Lipsbury* is too unsatisfactory to be cited.' WRIGHT thinks Nares's explanation the most probable which has yet been given, and adds: Similar names of places, which may or may not have any local existence, occur in proverbial phrases, such, for instance, as 'Needham's Shore,' 'Weeping Cross.'

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a base, proud, shallow, beggarly, three-suited, hundred- 14

14. *three-suited*] *thread-suited* Anon.* *suited-hundred pound* F_1. *three-suited, three-suited, hundred-pound*] *hundred pound* $F_2F_3F_4$ (*thre* F_3). *three shewted hundred pound* Qq. *three-*

14. three-suited] FARMER: This should be *third-suited*, wearing clothes at third hand. STEEVENS: This might mean, one who had no greater change of raiment than three suits would furnish him with. So in Jonson's *Silent Woman* [IV, ii, p. 447, ed. Gifford]: 'thou wert a pitiful poor fellow, . . . and hadst nothing but three suits of apparel;' or it may signify a fellow *thrice-sued* at law, who has *three suits* for debt standing out against him. DELIUS: This cannot refer to his poverty, but, rather, like 'glass-gazing,' signifies foppishness, changing his suits that many times, or else wearing them all at the same time. When Edgar describes his former wealthy state, he says of himself [III, iv, 129], 'who hath had three suits to his back.' WRIGHT: If the terms of agreement between master and servant in Shakespeare's time were known, they would probably throw light upon the phrase. It is probable that three suits of clothes a year were part of a servant's allowance. In Jonson's *Silent Woman*, III, i, Mrs Otter, scolding her husband, whom she treats as a dependant, says, 'Who gives you your maintenance, I pray you? Who allows you your horse-meat and man's-meat, your three suits of apparel a year? your four pair of stockings, one silk, three worsted?' [According to the CAMBRIDGE EDITORS, 'Q_2, Bodl. 1,' has the misprint *snyted*, which is corrected in the other Qq to *shewted*. From this circumstance, WRIGHT inferred not only that the enumeration of the Qq in the Cam. ed. was wrong, and that what he and his fellow-editor had thee called Q_2 was in reality the earliest impression of all, but that 'suit' in Shakespeare's day was pronounced *shoot*. He supposes that while the 'edition was in course of printing the error, *snyted*, was discovered, and the correction communicated verbally to the compositor, who inserted it according to his own notions of spelling.'—Ellis's *E. E. Pronunciation*, p. 217. This hypothesis (which is certainly as old as Steevens), in regard to the pronunciation of *suit*, Wright thinks is strengthened by the puns on *suitor* and *shooter* in *Love's Lab. Lost*, IV, i, 109, &c., and also in Rowley's *Match in the Dark* (1633), II, i; but ELLIS (p. 217) doubts whether these instances are enough to decide the point with certainty. 'Hurried corrections, whether of print or manuscript, frequently introduce additional errors, and hence there is no guarantee that the compositor who substituted *shewted* for *snyted* did not himself put *shewted* when he meant to have inserted *sewted*,' 'which would be a legitimate orthography for *suited*.' 'In the present day we have a joke of an Irish shopman telling his customer to *shoot* himself, meaning *suit* himself. The Irish pronunciation, however, only shows an English pronunciation of the XVIIth century. In England at the present day, *shoot* for *suit* would be vulgar, but the joke would be readily understood, though few persons use, or have even heard, the pronunciation. Might not this have been the case in Shakespeare's time? At any rate, there is no authority for supposing that such a pronunciation could have been used seriously by Sh. himself.' In his essay on *English Pronunciation in the Elizabethan Era* (*Sh. Works*, xii, p. 430), WHITE says: '*S* before a vowel had often the sound of *sh*, as it now has in *sugar* and *sure*. Such was its sound in *sue*, *suit*, and its compounds, and I believe in *super* and its compounds, and in *supine* and *supreme*. . . . *S* was also sometimes aspirated before *o* and *i*; of which, and of the *o* sound of *ew*, see phonographic evidence in the pronunciation of *sewer*,

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pound, filthy, worsted-stocking knave; a lily-livered, action- 15
taking, whoreson, glass-gazing, superserviceable, finical rogue; one-trunk-inheriting slave; one that wouldst be a bawd in way of good service, and art nothing but the composition of a knave, beggar, coward, pandar, and the son

15. *worsted-stocking*] *worsted-flocken* Qq. *woosted-flocking* $F_1F_2F_3$. *woosted flocking* F_4, Rowe, Pope, Han.
lily-livered, action-taking] No hyphens, Qq.
15, 16. *action-taking, whoreson*] Ff, Rowe, Pope, Han. Knt, Dyce, Sta. Sch. *action taking knave, a whorſon* Qq et cet.
16. *superserviceable, finical*] *ſuperfinicall* Qq.
17. *one-trunk-inheriting*] *one Trunke inheriting* F_1F_2. No hyphen, Qq.

which was pronounced *shore* in the Elizabethan era, and thence down to the beginning of the present century. . . . Hence, too, *shekels* was spelled *sickels*. Both spellings expressed the same sound.']

14. **hundred-pound**] STEEVENS: A term of reproach; see Middleton's *Phœnix* [IV, iii, p. 393, ed. Dyce]: 'How's this? am I used like a hundred-pound gentleman?' DELIUS suggests that it may mean one who weighs only a hundred pounds, and is therefore tolerably light; but the quotation from Middleton, cited also by Delius, seems conclusive.

15. **worsted-stocking**] STEEVENS: The stockings in England in the reign of Queen Elizabeth were remarkably expensive, and scarce any other kind than silk were worn, even, as says Stubbes in his *Anatomie of Abuses* [p. 57, ed. Furnivall], by those who had not above forty shillings a year wages. So in Tailor's *The Hog hath Lost his Pearl* [I. i]: 'Good parts, without habiliments of gallantry, are no more set by in these times than a good leg in a woollen stocking.' Again in Beau. and Fl.'s *The Captain* [III, iii]: 'serving-men with —— woollen stockings.' MALONE: See also Middleton's *Phœnix* [IV, ii, p. 389, ed. Dyce]: 'Metreza Auriola keeps her love with half the cost I am at: her friend can go a' foot like a good husband, walk in worsted stockings, and inquire for the six-penny ordinary.'

15. **lily-livered**] See *Macb.* V, iii, 15. WRIGHT: Compare 2 *Hen. IV:* IV, iii, 111: 'The second property of your excellent sherris is, the warming of the blood; which, before cold and settled, left the liver white and pale, which is the badge of pusillanimity and cowardice.'

15. **action-taking**] MASON: A fellow who, if you beat him, would bring an action for the assault, instead of resenting it like a man of courage.

16. **glass-gazing**] ECCLES: One who wastes his time in gazing at his own person in a looking-glass.

16. **superserviceable**] JOHNSON: Over-officious. WRIGHT: It must also signify one who was above his work. See Oswald's character as drawn by Edgar, IV, vi, 251.

17. **one-trunk-inheriting**] JOHNSON, supposing that 'trunk' here refers to trunk-hose, explains this as a 'wearer of old cast-off clothes, an inheritor of torn breeches.' STEEVENS defines it as a fellow the whole of whose possessions are confined to *one coffer*, and that too *inherited* from his father. SCHMIDT sustains Steevens's definition, but qualifies it by showing that 'inherit' also means simple possession, as in IV, vi, 125: 'But to the girdle do the gods inherit.'

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and heir of a mongrel bitch; one whom I will beat into clamorous whining, if thou deniest the least syllable of thy addition.

Osw. Why, what a monstrous fellow art thou, thus to rail on one that is neither known of thee nor knows thee!

Kent. What a brazen-faced varlet art thou, to deny thou knowest me! Is it two days since I tripped up thy heels and beat thee before the king? Draw, you rogue! for, though it be night, yet the moon shines; I'll make a sop o' th' moonshine of you, you whoreson cullionly barber-monger, draw.

20. *one*] Om. Qq.
21. *clamorous*] *clamours* F_1F_2, Rowe. *deniest*] *deny'st* Ff. *denie* Q_1. *deny* Q_2. *thy*] *the* Qq.
23. *Why*] Om. Qq.
24. *on one*] *against one* Cap. MS.* *that is*] *that's* Qq.
26. *days*] *days ago* Qq, Theob. Warb. Johns. Jen. Steev. Ec. Var. Ktly, Glo. +, Mob.
26, 27. *tripped...thee*] *beat thee and tript vp thy heeles* Qq.
28. *yet*] Om. Qq, Cap. Mal. Steev. Bos. Sing. Ktly.
29. *sop*] *fop* Theob. conj. (withdrawn). *o' th'*] *oth'* F_1F_2. *of the* Qq. *of you*] *a' you* Qq. *you whoreson*] Ff+, Knt, Sch. *draw, you whorſon* Qq et cet. *cullionly*] *cullyonly* Qq. *Cullyenly* F_1F_2. *cully only* Q_3. *Culleinly* F_3F_4, Rowe, Pope. *barber-*] *Barbar-* $F_2F_3F_4$.
30. [Drawing his sword. Rowe. *barber-monger*] *barber-munger* Qq.

22. **addition**] Title; see *Mach.* I, iii, 106; *Ham.* I, iv, 20; II, i, 47.

29. **sop o' th' moonshine**] CAPELL: A ludicrous phrase, importing that he would lay [Oswald] upon his back on the earth, like a 'sop' in a dripping-pan, for the moonbeams to baste him. FARMER: Perhaps here an equivoque was intended. In *The Old Shepherd's Kalendar*, among the dishes recommended for Prymetyne, 'One is egges in moneshine.' NARES: This probably alludes to some dish so called. There was a way of dressing eggs, called 'eggs in moonshine.' [Nares here gives a receipt from May's *Accompl. Cook*, p. 437, to which I refer the enthusiastic student. It is sufficient to say that the eggs are fried in 'oyl or butter,' covered with slices of onions and seasoned with verjuice, nutmeg and salt; to be eaten with what appetite you may. A simpler receipt is given in *N. & Qu.* 4th S., xii, 19 July, 1873; and, in the same volume, on p. 84, ROYLE ENTWISLE says that Nares's explanation is 'as constrained and shallow as his resort to a cookery-book' 'is ridiculous and unnecessary; and it was evidently arrived at without a thought being expended on Shakespeare's ideal knowledge of the orb of night, as revealed in his other allusions to it, notably in *Mach.* III, v, 23, 24.' 'Plainly, Kent's intention is to make a "sop" of him in the sense of *steeping* him, in his own blood, by the consenting light of the moon.']

29. **cullionly**] WRIGHT: Florio gives, 'Coglione, a cuglion, a gull, a meacocke;' and in his *Worlde of Wordes*, 'Coglione, a noddie, a foole, a patch, a dolt, a meacock.'

30. **barber-monger**] FARMER: This may mean a dealer in the lower tradesmen;

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Osw. Away! I have nothing to do with thee.

Kent. Draw, you rascal. You come with letters against the king, and take vanity the puppet's part against the royalty of her father. Draw, you rogue, or I'll so carbonado your shanks! Draw, you rascal; come your ways.

Osw. Help, ho! murder! help!

Kent. Strike, you slave! stand, rogue, stand; you neat slave, strike!

Osw. Help, ho! murder! murder!

32. *come with*] *bring* Qq.
34. *royalty of her*] *royalty, her* Cap.
35. *shanks*/] Sta. *shankes*, QqFf. *shanks*— Rowe+. *shanks:* Cap. et cet.
37. *rogue, stand; you*] Jen. *rogue, ſtand you* QqFf, Rowe. *rogue, stand, you* Pope+, Sch. *rogue; stand, you* Cap. Knt, Cam. Wr.
37. *slave,*] *slave;* Knt.
38. [Beating him. Rowe.
39. *murder! murder!*] *murther, murther.* Ff. *murther, helpe.* Qq.

a slur upon the steward, as taking fees for a recommendation to the business of the family. MASON: A fop who deals much with barbers, to adjust his hair and beard. MOBERLY: A contemptuous extension of the word 'barber.'

33. **vanity**] JOHNSON: Alluding to the old Moralities or allegorical plays, in which Vanity, Iniquity, and other vices were personified.

33. **puppet**] SINGER: A mere term of contempt for a female.

34. **carbonado**] DYCE (*Gloss.*): To cut cross-wise for broiling.

37. **neat**] JOHNSON, who defines this by 'you mere slave, you very slave,' comes nearer to the true meaning, I think, than STEEVENS, although the latter has been followed by DYCE, SCHMIDT, WRIGHT, and MOBERLY. STEEVENS thinks that 'it means no more than you finical rascal, you are an assemblage of foppery and poverty.' Then, by way of proof, Steevens cites Jonson in *The Poetaster* [IV, i]: 'By thy leave, my neat scoundrel.' But we must remember that this is spoken by Tucca, a blustering captain, whose speech is full of absurd epithets, and that it is addressed to Gallus, who, we know, is not a 'scoundrel,' and are not led to suppose that he is 'neat' in the sense of finical. On the contrary, it is more likely that Tucca uses 'neat' in the sense which WALKER (*Crit.* ii, 352) ascribes to it here, viz: that of *pure, unmixed;* still used in the phrase *neat wine*, &c. SINGER suggests that it may mean 'you base cowherd.' STAUNTON has the following note: 'The sting in this epithet has been quite misunderstood by the commentators, who suppose it to mean *mere* or *finical*. For the real allusion, see *Wint. Tale*, I, ii, 123: "We must be neat; not neat, but cleanly, captain, And yet the steer, the heifer, and the calf, Are all call'd neat." See also Taylor the Water Poet's *Epigram on the Husband of Mrs Parnell:* "Neate can he talke, and feede, and neatly tread, Neate are his feete, but most neate is his head."' But, as WRIGHT says, this play on the word 'neat' would have no especial point as addressed to Oswald. Walker's interpretation is, I think, the true one. RUSHTON (*Sh. Illust. by Old Authors*, p. 63): 'Because Leontes in *Wint. Tale* uses the word 'neat' in a sense implying the uncleanliness which is common to cattle, or those who tend them, therefore I have thought it probable that

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Enter EDMUND, *with his rapier drawn.*

Edm. How now! What's the matter? [*Parting them.*
Kent. With you, goodman boy, if you please; come, I'll flesh ye, come on, young master.

Enter CORNWALL, REGAN, GLOUCESTER, *and* Servants.

Glou. Weapons? arms? What's the matter here?
Corn. Keep peace, upon your lives!
He dies that strikes again! What is the matter?
Reg. The messengers from our sister and the king?

Enter...] Ed. Enter Edmund with his Rapier drawne, Glocester, the Duke and Dutcheſſe. Qq, Cap. (subs.), Glo.+. Enter Baſtard, Cornewall, Regan, Gloſter, Servants. Ff (Servant. $F_2F_3F_4$). Enter Edmund. Dyce i, conj. Sta. Dyce ii, Del.

40. SCENE VI. Pope+, Jen.

40, &c. Edm.] Baſt. QqFf.

40. [Parting them.] Dyce conj. Wh. (subs.), Glo.+. *Part*— Rowe+, Jen. Coll. ii. *Part.* Ff et cet. Om. Qq, Del.

41. *if*] *and* Qq. *an* Sta. Glo.+, Mob. *please; come*] Theob. *pleaſe come,* Qq. *pleaſe, come,* Ff, Rowe, Pope.

42. *flesh*] *fleaſh* Qq.

ye] Ff+, Glo. Dyce ii, Wr. Sch. *you* Qq et cet.

Enter Cornwall,...] Sta. Del. Enter Gloster. Dyce ii.

43. *Weapons? arms?*] *Weapons, armes,* Qq. *Weapons! arms!* Cap.

Enter Cornwall, Regan, and Servants. Dyce ii.

44, 45. *Keep...matter?*] Cap. Prose, QqFf+, Jen.

45. *What is*] *what's* Qq, Pope+, Jen.

46. *messengers*] *messenger* Wh.

king?] *King.* Qq.

Kent may mean that Oswald was like a tenant of neat land (*terra villanorum*); that is, a base, dirty fellow.'

40. **Parting them**] DYCE (*Remarks*, &c. p. 225): *Part* of the Ff is undoubtedly a stage-direction. This is clear from its interfering with the dialogue: Edmund asks 'What's the matter?' and Kent immediately replies, 'With you [*i. e.*' the matter is with you, I will deal with you'], goodman boy,' &c. That such a stage-direction is common in old plays, hardly perhaps requires to be shown; one instance, however, may be given: '*Rich.* Art thou content to breath? [*Fight &c.* part *once or twise.*'—*A Pleasant Commodie, called Looke about you*, 1600. SCHMIDT maintains that 'With you' in Kent's reply does not refer to 'What's the matter,' but to *Part* of the Folio, which is legitimately a portion of the text and no stage-direction. '*Part* in Sh. means not only to *separate*, but also to *go away, to depart*. Edmund means it in the former sense, and Kent understands in the latter, and asks "With you?" That Sh., in spite of a possible misapprehension, uses *to part with* in the sense of *to go away with* something, a passage in *Com. of Err.* III, i, 66, proves: "*Ang.* Here is neither cheer, sir, nor welcome: we would fain have either. *Bal.* In debating which was best we shall part with neither."' [This is very ingenious, but, I fear, not convincing.—ED.]

42. **flesh**] SCHMIDT (*Lex.*): To feed with flesh for the first time, to initiate. [See line 118.]

46. **messengers**] DYCE: Oswald is the messenger 'from our sister,' Kent the messenger from 'the king.'

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Corn. What is your difference? speak. 47

Osw. I am scarce in breath, my lord.

Kent. No marvel, you have so bestirred your valour. You cowardly rascal, nature disclaims in thee; a tailor made 50 thee.

Corn. Thou art a strange fellow; a tailor make a man?

Kent. Ay, a tailor, sir; a stone-cutter or a painter could not have made him so ill, though they had been but two hours o' th' trade. 55

Corn. Speak yet, how grew your quarrel?

Osw. This ancient ruffian, sir, whose life I have spared at suit of his gray beard,—

Kent. Thou whoreson zed! thou unnecessary letter!—

47. *What it*] *Whats* Q_1. *What's* Q_2. *difference? speak.*] Rowe. *difference, speake?* QqFf.

49–52. *No...man?*] Prose, QqFf. Four lines, ending *valour,...in thee:...fellow; ...man?* Cap. Ec.

50. *in*] *all share in* Rowe+, Jen.

52. *man?*] *man.* Qq.

53. *Ay,*] *I,* Qq, Theob. Warb. Om. Ff, Rowe, Pope, Han. Knt, Sch.

sir;] *sir,* Q_3F_4. *sir?* Rowe, Pope, Han. *sir.* Sch.

54. *they*] *hee* Q_1. *he* Q_2, Glo+.

55. *hours*] *houres* Qq. *yeares* $F_1F_2F_3$, *years* F_4, Rowe, Cap. Sch.

o' th'] F_3F_4+, Cap, Dyce, Wh. Sch. *oth'* F_1F_2. *at the* Qq et cet.

56. *yet*] *you* Pope, Han. Jen.

57. *This...spared*] Prose, QqFf. One line of verse, Cap. Steev. Ec. Var. Knt, Coll. Del. Sing. Sta. Wh. Ktly, Sch.

This] *The* F_3F_4, Rowe.

ruffian] *ruffen* Q_1.

58. *gray beard,—*] *gray-beard.* QqF_1 F_2. *gray beard.* F_3F_4.

59. *zed!*] *Zedd* Q_1. *Cl* Johns conj.

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50. **disclaims in**] In a note on Jonson's *Volpone*, III, vi (p. 264, ed. Gifford, 1816), where this same phrase occurs, GIFFORD says that this expression is very common in our old writers [it occurs again on p. 284 of the same play]; it seems, however, to have been wearing out about this time, since it is found far less frequently in the second than in the first impression of Jonson's plays; two instances of *disclaim in* occur in the Qto ed. of *Every Man in his Humour*, both of which in the Folio are simplified into *disclaim*. SCHMIDT: This is the only instance in Sh. of 'disclaim *in*.'

50. **a tailor made thee**] SCHMIDT: Because the best of you is your clothes. Compare *Cym.* IV, ii, 81: 'thy tailor, Who is thy grandfather; he made those clothes, Which, as it seems, made thee.' Thus also in the same play, III, iv, 51: 'Some jay of Italy Whose mother was her painting.'

55. **two hours**] SCHMIDT prefers the 'two years' of the Ff, which is assuredly, he says, a term of apprenticeship all too short for a sculptor or a painter. 'But the Editors appear to have had a different experience, and prefer the "two hours" of the Qq. An exaggeration of wit will sometimes ruin it.'

56. **yet**] There is plausibility in Pope's emendation *you*.—ED.

59. **zed**] STEEVENS: Baret in his *Alvearie* omits this letter, as the author affirms

My lord, if you will give me leave, I will tread this unbolted villain into mortar, and daub the wall of a jakes with him.—Spare my gray beard, you wagtail?

Corn. Peace, sirrah!—
You beastly knave, know you no reverence?

Kent. Yes, sir; but anger hath a privilege.

Corn. Why art thou angry?

Kent. That such a slave as this should wear a sword,
Who wears no honesty. Such smiling rogues as these,
Like rats, oft bite the holy cords a-twain
Which are too intrinse t' unloose; smooth every passion

60. *you will*] *you'l* Q_1.
I will] Corrected to *I'll* in Capell's Errata.
61. *wall*] *walles* Q_1. *wals* Q_2. *walls* Cam. Wr.
of a jakes] *of a iaques* Q_1. *of a Iaques* Q_2. *of a Iakes* F_1F_2. *of a Jakes* F_3F_4.
62. *gray beard*] *gray-beard* Q_2Ff.
63, 64. *Peace...reverence f'*] One line, Qq.
63. *sirrah*] *fir* Qq.
[To Osw. Ed. conj.
64. *know you no reverence f'*] *you haue no reuerence.* Qq.
65. *hath*] *has* Qq,Cap. Mal. Steev. Bos.
68. *Who*] *That* Qq.
68, 69, *as...a-twain*] One line, Pope.
68. *as these*] Om. Han.
69. *the holy*] *thofe* Qq, Pope. *those holy* Jen.
a-twain] *a twaine* F_1F_2. *in twaine* Qq, Pope+, Jen. Steev. Mal. Ec.
70. *Which are too intrinse*] Mal. *Which are t' intrince*, F_1. *Which art t' intrince*, $F_2F_3F_4$, Rowe. *Which are to intrench*, Qq. *Too intricate* Pope, Jen. *Too 'intrinsicate* Theob. Warb. Johns. Ec. *Too intrinsick* Han. *Which are too intrince* Cap. *Too intresse* or *Too intrigue* Sing. conj.
t' unloose;] *to inloofe* Qq. *to unloose;* Cap. Cam.
smooth] *sooth* Pope+, Cap.

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it to be rather a syllable than a letter. [I have searched in vain for any such affirmation there. We are led to infer that Baret has omitted it because it is, like *x*, a compound letter, and therefore unnecessary.—ED.] FARMER: This is taken from the grammarians of the time. Mulcaster says, 'Z is much harder amongst us, and seldom seen:—S is become its *lieutenant-general*. It is lightlie expressed in English, saving in foren enfranchisements.' WRIGHT: Ben Jonson in his *English Grammar* says: 'Z is a letter often heard among us, but seldom seen.'

61. **unbolted**] WARBURTON: Unrefined by education. TOLLET: 'Unbolted mortar' is mortar made of unsifted lime, and to break the lumps it is necessary to tread it by men in wooden shoes. 'Unbolted,' therefore, here means *coarse*.

62. **Spare, &c.**] STAUNTON: An acute stroke of nature: Kent in his rage forgets it was his life, not his beard, which the fellow pretended to have spared.

69. **holy cords**] WARBURTON: By these 'holy cords' Sh. means the natural union between parents and children. The metaphor is taken from the cords of the sanctuary; and the fomenters of family differences are compared to those sacrilegious rats.

69. **a-twain**] For instances of adverbs with the preffx *a-*, see ABBOTT, § 24.

70. **intrinse**] THEOBALD, having found the word *intrinsecate* in *Ant. and Cleop.*

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That in the natures of their lords rebel; 71
Being oil to fire, snow to the colder moods;
Renege, affirm, and turn their halcyon beaks

71. *natures*] *nature* Pope+, Cap. Ec. *rebel*] QqFf, Rowe, Jen. Dyce, Ktly, Glo.+, Sch. *rebels* Pope et cet.
72. *Being*] Ff, Rowe, Sch. *Bring* Qq et cet.
72. *fire*] *flir* Qq. *the*] Ff, Cap. Sta. Sch. *their* Qq et cet.
73. *Renege*] $F_2F_3F_4$. *Reneog* Qq, Wh. *Reuenge* F_1.

V, ii, 307, and in Jonson's *Cynthia's Revels*, V, ii (p. 327, ed. Gifford, 1816), adopted it here, and, deriving it from the Latin *intrinsecus*, ingeniously paraphrased it by 'inward, hidden, perplext, as a knot hard to be unravelled.' UPTON (p. 363) was the first to discover the modern reading under the disguise of the Ff, and, believing it to be a shorter form of *intrinsecate*, cited, as a parallel elision, 'reverbs' for *reverberate* in I, i, 145. MALONE added 'attent' for *attentive* in *Ham.* I, ii, 193, and proposed to read, metrically, 'Like rats, oft bite those cords in twain, which are Too,' &c. 'The word '*intrinsicate*,' he adds, 'was but newly introduced into our language when this play was written. See Marston's *Scourge of Villanie* [vol. iii, p. 245, ed. Halliwell]: "new-minted epithets (as reall, intrinsecate Delphicke)."' WRIGHT says it is 'difficult to say how *intrinsecate* is formed. It seems to be a compound of *intrinsic* and *intricate*,' which latter word is the definition DYCE (*Gloss.*) gives of 'intrinse.' WRIGHT says 'too intrinse' means 'too tightly drawn.'

70. smooth] Flatter; see *Rom. & Jul.* III, ii, 98, and notes.

71. rebel] This may be either the plural by attraction (by the word 'lords'), as WRIGHT says; or it may be that 'every' is used as a plural, according to ABBOTT, § 12. For the plural by attraction, see *Ham.* I, ii, 38, and notes.

73. Renege] NARES: Deny, renounce; *renego*, Lat. [whence *renegado*.—WRIGHT]. The *g* is pronounced hard. See *Ant. & Cleop.* I, i, 8, and Sylvester's Du Bartas *The Battail of Yury* [p. 551, ed. 1633]: 'All *Europe* nigh (all sorts of *Rights* reneg'd) Against the *Truth* and *Thee*, *un-holy Leagu'd*.' [As an additional proof that the *g* is pronounced hard, DYCE calls attention to the spelling in the Qq. The word (with *g* hard) is still common enough among whist-players, in the sense of *revoke*.—ED.]

73. halcyon] STEEVENS: This is the king-fisher. The vulgar opinion was that this bird, if hung up, would *vary* with the wind, and by that means show from what point it blew. So, in Marlowe's *Jew of Malta*, I, i: 'But how now stands the wind? Into what corner peers my halcyon's bill?' Again, in Storer's *Life and Death of Thomas Wolsey, Cardinall*, a poem, 1599: 'Or as a halcyon with her turning breast, Demonstrates wind from wind, and east from west.' Again, in *The Tenth Booke of Notable Things*, by Thomas Lupton, 'A lytle byrde called the Kings Fysher, being hanged up in the ayre by the neck, his nebbe or byll wyll be alwayes dyrect or strayght against ye winde.' [In Peck's *New Memoirs of Milton*, 1740, p. 251, an extract is given from Sir Thomas Browne, in which the truth of this 'conceit' is disproved by '*reason*' and '*experience*.' By reason, because 'it seemeth very repugnant that a carcase or body disanimated should be so affected with every wind as to carry a conformable respect and constant habitude thereto.' By experience, because 'if a single kings-fisher be hanged up with untwisted silk in an open roome,

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With every gale and vary of their masters,
Knowing nought, like dogs, but following.
A plague upon your epileptic visage!
Smile you my speeches, as I were a fool?
Goose, if I had you upon Sarum plain,
I 'ld drive ye cackling home to Camelot.

74. *gale*] *gall* F_4. *vary*] *varry* F_4. *veering* Allen conj. MS.

75-77. *Knowing...fool f*] Two lines, the first ending *epeliptick*, in Q_4.

75. *Knowing*] *As knowing* Pope+, Cap. Steev. Ec. Bos. Sing. Ktly. *And knowing* Coll. iii (MS). *Knowing of* Anon.*

75. *nought*] *naught* $F_3F_3F_3$, Dyce, Wh.

dogs] *dayes* Q_4. *daies* Q_8.

77. *Smile you*] */moyle you* Q_4. *Smoil-you* $Q_8F_1F_2F_3$.

78. *if*] *and* Q_4.

79. *drive ye*]*/send you* Qq. *drive you* Cap.

Camelot] *Camulet* Qq.

& where the aire is free, it observes not a constant respect unto the mouth of the wind; but, variously converting, doth seldom breast it right. If two be suspended in the same roome, they will not regularly conform their breasts; but oft-times respect the opposite points of heaven.'] DYCE (*Gloss.*) cites from Charlotte Smith's *Natural Hist. of Birds*, p. 88, in proof that the belief in a connection between the Halcyon and the wind still lingered in the cottages of England in 1807.

74. **vary**] For instances of substantives of similar formation, see *Ham.* I, i, 57, or ABBOTT, § 451. DELIUS says, that it is connected in thought with 'gale,' and is equivalent to 'varying gale;' wherein SCHMIDT agrees with him, and notes that 'vary' as a noun in Sh. is found only here.

76. **epileptic**] JOHNSON: The frighted countenance of a man ready to fall in a fit. CAPELL: This epithet is given to 'visage,' as if smiles had as much distorted it as such a fit would have done. DYCE (*Gloss.*): The context shows that it means a 'visage distorted by grinning.'

77. **smile**] The reading of all the Qq and Ff (except F_4) is so uniform, that it is hard not to believe that there is some corruption here, especially since, as WRIGHT says, 'Sh. uses "smile" more than once with a direct object, but never in this sense.' If the word here be really 'smile,' it is difficult to understand why so plain a word should have been persistently misspelled. It is spelled correctly in all the Qq and Ff in the last line of this very scene. COLLIER'S (MS) corrects to 'smile *at*,' and KEIGHTLEY reads 'smile you *at*.' If the present text be right it comes under ABBOTT'S § 200, where instances are given of the omission of prepositions after some verbs which can be regarded as transitive, as in 'Thou swear'st thy gods,' I, i, 163.—ED.

77. **as**] Equivalent to *as if*. For similar instances, see *Ham.* I, ii, 217; II, i, 91; III, iv, 135; IV, v, 99.

79. **cackling**] Oswald's forced laughter suggests to Kent the cackling of a goose.—ED.

79. **Camelot**] HANMER: In Somersetshire, near Camelot, there are many large moors, upon which great numbers of geese are bred, so that many other places in England are from thence supplied with quills and feathers. WARBURTON: This was

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Corn. What, art thou mad, old fellow? 80
Glou. How fell you out? say that.
Kent. No contraries hold more antipathy
Than I and such a knave.
Corn. Why dost thou call him knave? What is his fault?
Kent. His countenance likes me not. 85

80, 81. *What,....out?*] As one line, Steev. Bos. Knt, Sing.
81. *out? say that.*] Pope. *out, say that?* QqFf, Rowe.
84. Two lines, Ff.
What is his fault] Ff+, Cap. Knt, Sing. Dyce i, Ktly, Cam. Sch. *What's his offence* Qq et cet.

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the place where the romances say King Arthur kept his court; so this alludes to some proverbial speech in those romances. STEEVENS: Thus in Drayton's *Polyolbion, The Third Song* [p. 252, ed. 1748]: 'Like Camelot, what place was ever yet renown'd? Where, as at Caerleon oft, he kept the table round?' [Besides these two places mentioned in this extract from Drayton, Camelot and Caerleon, there was a third place, Winchester, 'where,' as SELDEN says in his *Illustrations* to Drayton's *Fourth Song*, p. 259, 'Arthur's table is yet suppos'd to be, but that seems of later date.' CAPELL apparently confounded these three, and maintained that Camelot was Winchester, and thence he inferred that the allusion in the text is to a 'Winchester goose,' a cant name for a disgraceful ailment, mentioned in 1 *Hen. VI:* I, iii, 53 and *Tro. & Cres.* V, x, 55. According to Selden, in another note on p. 254: 'By South-cadbury is that Camelot; a hill of a mile compass at the top, four trenches circling it,' &c. . . . Antique report makes this one of Arthur's places of his Round Table.' STAUNTON explains the confusion concerning the different localities of Arthur's Round Table by showing that '*The History of King Arthur* was so long in the completion that, while in one chapter (xxvi) Camelot is located in the west of England (*Somersetshire*), in another (xliv) it is stated that "—Camelot is, in English, Winchester." At a still later period, when Caxton finished the printing of the *Mort d'Arthur* in 1485, he says of the hero: "And yet of record remain, in witness of him in Wales, in the town of Camelot, the great stones,"' &c. Staunton thinks it unnecessary to imagine with Warburton that there is any allusion to a proverbial saying in the old romances, but concludes with the following explanation of the present passage: 'In chapter xlix of Arthur's History the Quest of the White Hart is undertaken by three knights, at the wedding-feast of the king with the princess Guenever, which was held at Camelot. This adventure was encountered by Sir Gawayne, Sir Tor, and King Pellinore, and, whenever they had overcome the knights whom they engaged, the vanquished combatants were always sent "unto King Arthur, and yielded them unto his grace."' DYCE (*Gloss.*) thinks that there is here perhaps a double allusion, to the geese of Somersetshire, and to vanquished knights; thus both Hanmer and Staunton are right. HALLIWELL does not believe that there is in the text 'the slightest allusion to the birds called geese, excepting of course a metaphorical one.' It is doubtful whether a knowledge of the exact location of Camelot, upon which Staunton and others lay stress, would throw much light on this obscure passage.—ED.]

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Corn. No more perchance does mine, nor his, nor hers.
Kent. Sir, 'tis my occupation to be plain.
I have seen better faces in my time
Than stands on any shoulder that I see
Before me at this instant.
Corn. This is some fellow,
Who, having been praised for bluntness, doth affect
A saucy roughness, and constrains the garb
Quite from his nature; he cannot flatter, he,—
An honest mind and plain,—he must speak truth!
And they will take it, so; if not, he's plain.
These kind of knaves I know, which in this plainness
Harbour more craft and more corrupter ends
Than twenty silly-ducking observants

86. *does*] *do's* Ff. *doth* Q$_2$
nor...nor] *or...or* Qq, Jen. Steev. Ec. Var. Knt, Sing. Ktly.
89. *Than*] *That* Q$_1$.
stands] *stand* Pope+, Ec.
shoulder] *shoulders* Han. Ec. Cam.
90–99. *This...nicely.*] Nine lines, ending *prais'd...ruffines,...nature,...plaine,...fo,...know,...craft,...ducking...nicely*,Qq.
90. *some*] *a* Qq.
92. *roughness*] *ruffines* Qq.
93. *cannot*] *can't* Pope+.
94. *An....plain*] *he muſt be plaine* Qq.
95. *And*] Ff. Sch. *and* Qq. *An* Pope et cet.
take it, so] Rowe. *take it ſo* Q$_2$ Ff. *tak't ſo* Q$_1$.
96. *plainness*] *plainneſs*. F$_2$F$_3$F$_4$.
97. *more corrupter*] *far corrupter* Pope, Han.
98. *silly*] *silky* Warb. Han. Jen.
silly-ducking] Ff, Dyce ii, Huds. *filly ducking* Qq et cet.

92. **garb**] JOHNSON: Forces his *outside*, or his *appearance*, to something totally *different from* his natural disposition. STAUNTON, by supposing that '*his* nature' in the next line means '*its* nature,' gives a different meaning to this sentence, a meaning which the CLARKES also see in it, and thus interpret: 'Cornwall implies, in what he says of Kent, that he distorts the style of straightforward speaking quite from its nature, which is sincerity; whereas he makes it a cloak for craft.' WRIGHT: 'Garb' denotes the outward address and manner, especially of speech. Compare *Hen. V.* V, i, 80; *Cor.* IV, vii, 44; *Ham.* II, ii, 354. And Jonson, *Every Man out of his Humour*, IV, iv: 'And there, his seniors give him good slight looks, After their garb, smile, and salute in French,' &c.

96. **These kind of knaves**] ABBOTT, § 412: The two nouns together connected by 'of' seem regarded as a compound noun with plural termination.

97. **more corrupter**] For instances of double comparatives, see *Ham.* II, i, 11, and note. See also below, line 143; II, iii, 7; II, iv, 106; III, ii, 64; ABBOTT, § 11, or Shakespeare *passim*.

98. **silly-ducking**] WALKER (*Crit.* i, 26) gives this as an instance where a compound epithet has been resolved, by the majority of edd., into two simple epithets.

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That stretch their duties nicely.

Kent. Sir, in good faith, in sincere verity, 100
Under th' allowance of your great aspect,
Whose influence, like the wreath of radiant fire
On flickering Phœbus' front,—

Corn. What mean'st by this?

Kent. To go out of my dialect, which you discommend so much. I know, sir, I am no flatterer; he that beguiled 105 you in a plain accent was a plain knave; which, for my part, I will not be, though I should win your displeasure to entreat me to't.

100. *faith, in*] *footh, or in* Qq, Jen. Mal. Ec. *sooth, in* Steev.'93, Bos. Coll. Del. Sing. Sta. Wh. Ktly, Glo. Wr.

101. *great*] *grand* Q_2, Pope+, Cap. Jen. Steev. Ec. Var. Coll. Sta. *graund* Q_1.

103. *On*] *In* Qq. *Or* Rowe, Pope. *flickering*] Pope. *flitkering* Qq. *flicking* Ff.

front,—] *front—* Rowe. *front.* QqFf.

103. *by*] *thou by* Qq, Jen. Mal. Ec.

104. *dialect*] *dialogue* Qq.

105. *he*] *but he* Han.

beguiled] *beguil'd* F_3F_4. *beguild* QqF_1F_2.

107, 108. *to entreat*] *that entreat* Badham.*

108. *to't*] *too't* $Q_1F_1F_2$. *to it* Q_2, Cap. Jen. Steev. Ec. Var. Knt, Sing. Ktly.

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98. **observants**] WALKER (*Crit.* ii, 348): *To observe* is used in the strict sense of *observare;* whence *observance.* SCHMIDT (*Lex.*) gives, among the meanings of 'observe,' to reverence, to show respect to, to do homage; see 2 *Hen. IV:* IV, iv, 30; *Timon*, IV, iii, 212. WRIGHT: In *Ham.* III, i, 162, 'The observed of all observers' means he to whom all courtiers pay court. Hence 'observance' is used for ceremony, as in *Mer. of Ven.* II, ii, 204.

99. **nicely**] MALONE: With the utmost exactness. COLERIDGE: In thus placing these profound truths in the mouths of such men as Cornwall, Edmund, Iago, &c., Sh. at once gives them utterance, and yet shows how indefinite their application is. HUDSON: I may add that an inferior dramatist, instead of making his villains use any such vein of original and profound remark, would probably fill their mouths with something either shocking or absurd, which is just what real villains, if they have any wit, never do.

101. **great**] KNIGHT: The change from the Qq to the Ff was not made without reason. Although Kent meant to go out of his dialect, the word *grand* sounded ironically, and was calculated to offend more than was needful.

101. **aspect**] NARES: Always accented on the last syllable in Sh. DELIUS: Here used in a secondary astrological sense, like 'influence' in the following line.

106. **accent**] SCHMIDT: Not seldom, as here, equivalent to speech, language.

107, 108. **though . . . to't**] JOHNSON: Though I should win you, displeased as you now are, to like me so well as to entreat me to be a knave. DELIUS suggests that 'win your displeasure' is Kent's stilted phraseology for 'win you in your displeasure.' WRIGHT compares it to the somewhat similar phrase 'some discretion,'

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Corn. What was th' offence you gave him?
Osw. I never gave him any.
It pleased the king his master very late
To strike at me, upon his misconstruction;
When he, compact, and flattering his displeasure,
Tripp'd me behind; being down, insulted, rail'd,
And put upon him such a deal of man,
That' worthied him, got praises of the king
For him attempting who was self-subdued;
And in the fleshment of this dread exploit
Drew on me here again.
Kent. None of these rogues and cowards

109. *What was*] *What's* Qq.
110. *I...any*] *Never any* Han. Steev. '93.
110–112. *I...misconstruction;*] Two lines, the first ending *master*, Qq.
111. *late*] *lately* Rowe,+
113. *compact*] Ff, Rowe, Knt, Coll. Del. Sing. Dyce i, Wh. Ktly, Sch. *conjunct*, Qq et cet.
115, 116. *man, That* '] Ed. *man, that That* Q_2, Theob. Warb. Johns. Jen. Mal. *man, that, That* Q_1. *man, That* Ff et cet. *man That't* Anon.*
118. *fleshment*] *flechuent* Qq. *dread*] *dead* Ff, Rowe.
119. *again*] Om. Steev. '93.
120, 121. *None...fool*] One line, Qq.

II, iv, 145. SCHMIDT considers 'your displeasure' as the opposite to the usual style of address, 'your grace.'

113. **compact**] COLLIER: Whether 'compact' or 'conjunct,' it means in *concert* with. SCHMIDT: Perhaps the word *pack*, a troop, a band, was not without its influence in the use of this word; 'compact' might suggest *compacked*.

114. **down, insulted**] For the omission of the noun before a participle—*i. e.* '*I* being down,' see ABBOTT, § 378, and for the omission of the nominative—*i. e. he* insulted,' see § 400. [In this latter instance, we might perhaps explain the absence of the nominative *he* by its absorption in the first syllable of 'insulted.'—ED.]

115, 116. **such . . . That**] For similar instances, see ABBOTT, § 279, or *Macb.* IV, iii, 222.

116. **That' worthied**] This is an instance of that absorption of *it* in the final *t* of 'That,' first pointed out by ALLEN in this edition of *Rom. and Jul*, p. 429, and virtually suggested in this line by ANON., whose conjecture is recorded in the Cambridge edition. To the instances there given, add: 'at' height,' *Ham.* I, iv, 21; 'with' blood,' *Ib.* I, v, 65; see also 'Prescribe not' us,' *Lear*, I, i, 275. For a long list of transitive verbs formed from nouns and adjectives, such as 'worthied,' see ABBOTT, § 290.—ED.

117. **him attempting**] DELIUS: That is, 'For attempting him who,' &c.

118. **fleshment**] HENLEY: A young soldier is said to *flesh* his sword the first time he draws blood with it. 'Fleshment,' therefore, is here metaphorically applied to the first act of service, which Kent, in his new capacity, had performed for his master; and, at the same time, in a sarcastic sense, as though he had esteemed it an heroic exploit to trip a man behind that was actually falling.

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But Ajax is their fool.
Corn. Fetch forth the stocks!— 121
You stubborn, ancient knave, you reverend braggart,
We'll teach you—
Kent. Sir, I am too old to learn;
Call not your stocks for me. I serve the king,
On whose employment I was sent to you. 125
You shall do small respects, show too bold malice
Against the grace and person of my master,
Stocking his messenger.
Corn. Fetch forth the stocks! As I have life and honour,

121. *Ajax*] A'Iax Qq. Aiax F_3.
their] *there* F_3.
fool] *foil* Warb. Han.
Fetch...stocks?] *Fetch...Stocks?* Ff (*Stockes?* F_3). *Bring...ſtockes ho?* Qq. Jen. *Fetch...stocks, ho!* Steev. Ec. Var. Sing. Sta. Ktly.
122. *stubborn, ancient*] *stubborn-ancient*, Walker (*Crit.* i, 27).
ancient] *miſcreant* Qq.
reverend] *rev'rend* Pope. *reverent* Q_1Ff, Rowe, Knt. *vnreuerent* Q_2. Cap.
123. *you*—] Theob. *you.* QqFf, Del. Sch.
Sir] Om. Qq.
123–125. *Sir, I am...you*] Two lines, the first ending *me*, Qq.
125. *employment*] *imployment* Ff, Rowe +, Jen. *imployments* Q_2. *imploiments* Q_3.
126. *shall*] *should* Qq.
respects] Ff, Rowe, Knt, Sch. *reſpect* Qq et cet.
128. *Stocking*] *Stopping* Qq.
129, 130. *Fetch.....noon.*] As in Qq, Dyce, Glo.+. Two lines, the first ending *ſtocks;* in Ff et cet.
129. *stocks!*] *ſtockes?* Q_2. *ſtockes;* Q_3F_4. *Stocks;* $F_1F_2F_3$.
As I have] *As I've* Sing.
and honour] Om. Han.

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121. **Ajax**] HEATH: Such a plain, blunt, brave fellow as Ajax was, is the person these rascals always choose to make their butt, and put their tricks upon. CAPELL: Ajax is a fool to them, *videlicet* in bragging. [I much prefer Capell's interpretation, although SCHMIDT queries if Heath be not right. The *a* in 'Ajax,' was pronounced long, Sir John Harington in the *Prologue* to his *Metamorphosis of Ajax* says, that 'it agrees fully in pronunciation' with 'age akes'—*i. e.* aches, and Ben Jonson (vol. viii, p. 248, ed. Gifford) makes it rhyme with 'sakes.'—ED.]

123. **Sir**] For instances of what ABBOTT calls 'a kind of "burr," which produced the effect of an additional syllable,' see § 478, and also II, i, 92.

126. **shall**] For instances of 'shall' for *will*, see ABBOTT, § 315, *Macb.* III, iv, 57; *Ham.* I, ii, 120; I, iv, 35. Also *Lear* I, i, 34.

126. **respects**] If the text of the Qq was written down during a stage performance, the ear probably confounded the final *s* in 'respects,' with the following *s* in 'show,' although *to do respect* is quite as Shakespearian as *to do respects*. The best reason for adopting the Qq text here, would be the omission of an *s* in a line which is quite full of them.—ED.

128. **Stocking**] Compare 'worthied,' line 116.

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There shall he sit till noon. 130
Reg. 'Till noon!' till night, my lord, and all night too!
Kent. Why, madam, if I were your father's dog
You should not use me so.
Reg. Sir, being his knave, I will.
Corn. This is a fellow of the self-same colour
Our sister speaks of.—Come, bring away the stocks! 135
[*Stocks brought out.*
Glou. Let me beseech your grace not to do so;
* His fault is much, and the good king his master
* Will check him for't. Your purposed low correction
* Is such as basest and contemned'st wretches
* For pilferings and most common trespasses 140
* Are punish'd with; * the king must take it ill,
That he, so slightly valued in his messenger,

131. *noon?*] *noone?* Ff. *noone*, Qq.
132, 133. *Why,...so.*] Prose, Qq.
133. *should*] *could* Qq, Pope +, Jen.
134. *self-same colour*] *same nature* Q_1. *selfe same nature* Q_2, Pope +, Jen.
135. *speaks of*] *speake of* Q_1. *speakes off* Q_2.
Come] Om. Pope, Han.
[Stocks brought out.] As in Dyce, Wh. Glo. +. After line 132 in Ff et cet. Om. Qq.
137–141, *His...with;*] Om. Ff, Rowe.
138. *purposed*] *purpoſt* Q_1.
139. *contemned'st*] Cap. *temneſt* Qq. *the meanest* Pope +.
139–141. *Is...with*] Two lines, the first ending *pilfrings*. Qq.
141. *the king must*] *The King his Maſter, needs muſt* Ff, Rowe.
142, 143. *he, so....Should*] *he ſo.... Should* F_1F_2. *he's ſo...ſhould* Qq. *he's ſo...Should* F_3F_4, Cap. Steev. Var. Sta. Glo. *he's so...To* Rowe, Pope, Han.

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131. COWDEN CLARKE: Very artfully is this speech thrown in. Not only does it serve to paint the vindictive disposition of Regan, it also serves to regulate dramatic time by making the subsequent scene where Lear arrives before Gloucester's castle and finds his faithful messenger in the stocks, appear sufficiently advanced in the morning to allow of that same scene closing with the actual approach of 'night,' without disturbing the sense of probability. Sh. makes a whole day pass before our eyes during a single scene and dialogue, yet all seems consistent and natural in the course of progression.

135. **bring away**] SCHMIDT: Sh. frequently uses 'bring away' and 'come away' as equivalent to 'bring here' and 'come here.' As in the well-known song, 'Come away, come away, death.'

135. **Stocks brought out**] DYCE: In the Folio this stage-direction is placed two lines earlier, and it no doubt stood so in the prompter's book, that the stocks might be in readiness. FARMER: Formerly in great houses, as still in some colleges, there were moveable stocks for the correction of servants.

137. **much**] For instances of this as an adjective, see SCHMIDT (*Lex.* 1.)

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Should have him thus restrain'd.
Corn. I'll answer that.
Reg. My sister may receive it much more worse,
To have her gentleman abused, assaulted,
* For following her affairs.—Put in his legs.*
Corn. Come, my lord, away. [*Exeunt all but Gloucester and Kent.*
Glou. I am sorry for thee, friend; 'tis the duke's pleasure,
Whose disposition, all the world well knows,
Will not be rubb'd nor stopp'd. I'll entreat for thee.
Kent. Pray, do not, sir. I have watch'd and travell'd hard;
Some time I shall sleep out, the rest I'll whistle.
A good man's fortune may grow out at heels;
Give you good morrow!

144. *much more*] *yet much* Han.
145. *gentleman*] *Gentlemen* Q_1.
146. *For...legs*] Om. Ff, Rowe.
Put in his legs.] A stage-direction. Seymour.
[Kent is put in the stocks. Pope. After line 142, Rowe.
147. Corn. *Come*] Ff, Rowe, Sch. Continued to Reg. Qq et cet.
lord] *good lord* Q_1, Jen. Steev. Ec. Var. Sta. Glo.+, Dyce ii. *lord, let's* Cap. conj. MS.*
[Exeunt...] Dyce. Exit. Q_2Ff. Om. Q_1.
148. SCENE VI. Pope, Han. SCENE VII. Warb. Johns. Jen.
I am] *I'm* Pope+, Dyce ii, Huds.
duke's] *Duke* F_2.
150. *rubb'd*] *rubd* Qq. *rub'd* F_1. *ruled* Anon.*
151. *Pray*] *Pray you* Qq.
I have] *I've* Pope+, Jen. Dyce ii, Huds.
travell'd] *travel'd* F_3F_4. *trauaild* Qq. *trauail'd* F_1F_2.
152. *Some time*] *Sometime* Q_2, Jen.
out] *ont* Q_2.

143. Should] ABBOTT, § 399, following the text of F_3F_4 in the preceding line, supposes that there is here an ellipsis of the nominative: '(*That he* or *you*) should.'
144. more worse] See line 97.
150. rubb'd] WARBURTON: A metaphor from bowling. [See *Mach.* III, i, 133, and note.]
153. at heels] ECCLES: Perhaps he intends to say that to a good man may arise prosperity and advantage from circumstances seemingly ignominious; or 'at heels' may relate to the disgraceful punishment which he is undergoing. HUDSON: I am not certain as to the meaning of this. A man set in the stocks was said to be 'punished by the heels;' and Kent probably alludes to this. But what I am in doubt about is, whether he means that a good man may build his fortune on such an event, or that the fortune even of a good man may have holes in the heel of its shoes; as we say 'out at the toes,' or 'out at the elbows.' [Is it not likely that Kent jocosely means that what is usually but a metaphor is with him a reality?—ED.]
154. Give you] SCHMIDT: A greeting used only by common people.

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Glou. [*Aside.*] The duke's to blame in this; 'twill be ill taken. [*Exit.* 155

Kent. Good king, that must approve the common saw,
Thou out of heaven's benediction comest
To the warm sun!

155. [Aside.] Sta. Om. QqFf, et cet.
The...taken.] Two lines, Ff.
to blame] *too blame* $Q_2F_1F_2$.
'twill...taken.] [to Edm.] *'twill be ill taken.* Cap. conj. MS. (withdrawn).*
155. *taken*] *tooke* Qq.
[Exit.] Om. Q_1.
157. *Thou*] *That* Johns.

156. **common saw, &c.**] HANMER: An old proverbial saying applied to those who are turned out of house and home, deprived of all the comforts of life excepting the common benefits of the air and sun. JOHNSON: It was perhaps used of men dismissed from an hospital, or house of charity, such as was erected formerly in many places for travellers. Those houses had names properly enough alluded to by *heaven's benediction*. CAPELL: This saw occurs in one capital passage of Holinshed, and is there applied to such persons as, going about to make matters better, make them worse, and that is Kent's application of it:—Lear, says that speaker, who thinks to mend his condition by leaving his eldest daughter and coming to Regan, will find himself in that person's error who foregoes the benediction of heaven for the common and weak blessing of the warm sun; such opinion had he now entertained of Regan's superiority in badness. [This 'capital passage' from Holinshed Capell gives in his *Notes*, vol. iii, p. 40: 'This Augustine after his arrivall converted the Saxons indeede from Paganisme, but as the Proverb sayth, bringing them out of Goddes blessing into the warme sunne, he also imbued them wyth no lesse hurtfull superstition then they did knowe before.'] TYRWHITT: This 'saw' is in Heywood's *Dialogues on Proverbs*, Book ii, chap. v: 'In your rennying from hym to me, ye runne Out of gods blessing into the warme sunne.' [This quotation from Heywood is given by Capell also (*Notes*, vol. iii, p. 493), whose text I have followed.—ED.] MALONE: See also Howell's *Collection of English Proverbs*, in his Dictionary, 1660: 'He goes out of God's blessing to the warm sun, viz. from good to worse.' WRIGHT: Compare also Lyly's *Euphues and his England* (ed. Arber, p. 320): 'Thou forsakest Gods blessing to sit in a warm Sunne.' The proverb is reversed in the *Letters of Euphues* (ibid. p. 196): 'Therefore if thou wilt follow my aduice, and prosecute thine owne determination, thou shalt come out of a warme Sunne into Gods blessing.' Both WALKER (*Crit.* iii, 277) and DYCE (*Gloss.*) note the use of the proverb as late as Swift. [See *Ham.* I, ii, 67, where some notes in reference to this 'saw' will be found. I think HUNTER's zeal carries him too far when he proposes the same origin to this proverb and to Beatrice's 'sunburnt' in *Much Ado*, II, i, 331. His theory is that 'the first and original use of this phrase ['sunburnt'] denoted the state of being unmarried; thus Beatrice uses it. It then expanded so as to include the state of those who were without family connections of any kind; thus Hamlet uses it. It expanded still wider and included the state of those who have no home, and thus it is used in *Lear*.' But this is mere theory, ingenious, but unsupported by proof; no attempt is made to explain, by examples, the change of application from unchurched women to homeless men. Moreover, Lear is not yet homeless.—ED.]

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Approach, thou beacon to this under globe,
That by thy comfortable beams I may
Peruse this letter! Nothing almost sees miracles
But misery. I know 'tis from Cordelia,

159–166. *Approach.....remedies.*] In the margin, Han.

159. *under globe*] *vnder gloabe* Q_4. *vnder-globe* Q_5, Theob. Warb. Johns.

[Looking up to the moon. Pope+, Jen.

161. *miracles*] *my wracke* Qq.

162. *misery. I know*] *miserie. I know* Ff, Rowe+, Ktly, Sch. *miserie, I know* Qq. *misery, I know.*— Jen. *misery:—I know* or *misery;—I know* Cap. et cet.

[Reading the letter. Johns. Opening the letter. Jen.

161, 162. Nothing . . . misery] CAPELL: Kent breaks out into a reflection, rising from his condition,—that people born to ill-fortune, like himself, and living under her frown, are the only persons almost who can be said to *see miracles*, so wonderful are the situations, sometimes, which she is pleased to reduce them to. HUDSON: I am very much in the dark as to what the text means. Of course the literal sense is, 'hardly anything but misery sees miracles;' but the question is, what are the particulars referred to, or what are the miraculous things to be seen in this case? and *why* is misery said to see them? I suspect that 'see' is used in the sense of *experience;* a sense it often bears. In that case the meaning may be, 'miracles are hardly ever wrought but in behalf of the wretched.' And upon this thought Kent seems to be building a hope of better times, both for himself and the old king; while, on the other hand, nothing short of a miraculous providence seems able to turn their course of misfortune. DELIUS: That Cordelia should have thought of him, or that her letter should have reached him, seems to him such a miracle as only those in misery experience.

162–166. Cordelia . . . remedies] JOHNSON: The passage is very obscure, if not corrupt. Perhaps it may be read thus:

> '—— Cordelia —— has been —— informed
> Of my obscured course, and shall find time ——
> From this enormous state-seeking, to give
> Losses their remedies.'

Cordelia is informed of our affairs, and when the *enormous* care of *seeking her fortune* will allow her time, she will employ it in remedying losses. JENNENS was the first to suggest that Kent reads fragments of Cordelia's letter. His text reads thus:

> '—'Tis from Cordelia, [*Opening the letter.*
> Who has most fortunately been inform'd
> Of my obscure course —— *and shall find time* [*Reading parts of the letter.*
> *From this enormous state —— seeking to give*
> *Losses their remedies.*—— All weary and o'er-watched,' &c.

CAPELL: Kent expatiates upon his letter; tells you *he knows it is from Cordelia* by some circumstances of it's delivery; and it's coming from her is to him a plain proof that she has (as he words it) *been fortunately informed of his obscured course:* And here a shorter pause follows; and after it, a sentence not perfected, of which 'who' is the substantive, and —— *to raise us* (viz. the king and himself) words wanting to it's completion: words that may be collected, and put in after 'time,' though drop'd by one in search of conciseness, and bury'd in ruminating. STEEVENS thus adopts

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Who hath most fortunately been inform'd 163
Of my obscured course; and shall find time

164. *course; and*] *course. And* Ff, Wh. Sch. *course, and* Qq, Johns. Jen. *course. I* Rowe+.

164–166. *and...time From...state, seeking...remedies.*] QqFf (*remedies*, Qq), Johns. Cap. Glo.+, Dyce ii, Mob. *I... time For....State, and seek....remedies.* Rowe. *I...time From...state, and seek... remedies.* Pope, Theob. Warb. *and... time From...state—seeking...remedies.*— Jen. (in italics with the stage-direction [Reading parts of the letter). Steev. '78, '85 (but without the stage-direction), White (subs. but with quotation-marks instead of italics). Huds. (subs. following Wh.). *and...time From....state,— seeking...remedies:* Mal. Steev. '93, Ec. Bos. Knt, Coll. Del. Dyce i (*remedies.* Coll. *remedies*— Del. Dyce i). *and... time From....state,—seeking,—....remedies.* Sing. *and she'll find time From... state-seeking,....remedies.* Sta. *and... time,—From...state,—seeking...remedies.* Kly. *And...time—From...state—seeking...remedies* ——. Sch.

164, 165. *shall.....From*] *she'll....For* Daniel.

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and amplifies Jennens's suggestion (without, however, any acknowledgement of indebtedness): I confess I do not understand this passage, unless it may be considered as divided parts of Cordelia's letter, which he is reading to himself by moonlight: it certainly conveys the sense of what she would have said. In reading a letter, it is natural enough to dwell on those circumstances in it that promise the change in our affairs which we most wish for; and Kent, having read Cordelia's assurances that she will find a time to free the injured from the enormous misrule of Regan, is willing to go to sleep with that pleasing reflection uppermost in his mind. But this is mere conjecture. MALONE does not think that any part of Cordelia's letter is, or can be, read by Kent. 'He wishes,' so Malone continues, 'for the rising of the sun that he *may* read it.' I suspect that two half lines have been lost between the words 'state' and 'seeking.' This 'enormous state' means, I think, the confusion subsisting in the state in consequence of the discord which had arisen between the Dukes of Albany and Cornwall; of which Kent hopes Cordelia will avail herself. MASON thus paraphrases it: 'I know that the letter is from Cordelia, (who hath been informed of my obscured course,) and shall gain time, by this strange disguise and situation, which I shall employ in seeking to remedy our present losses.' TIECK (vol. ix, p. 366) thinks that the poet wishes here only to call Cordelia to mind, and give us a hint that wholly new events are about to happen. When Kent says only misery sees miracles, he means that he, disguised as a common man, has already witnessed the wickedness of Goneril, the unhappy condition of the king, he himself, a nobleman, has been stocked like a low, common rogue, and yet it is possible for him to exchange letters with Cordelia. At the word 'remedies,' sleep overpowers him, and the sentence is not completed. COLLIER: We are to recollect that Kent, having a letter from Cordelia in his hand, is endeavoring to make out its contents by the imperfect light; he is unable to see distinctly, and hence, perhaps, part of the obscurity of the passage. He can only make out some words, and those not decisively, but sufficiently to enable the audience to judge of the general tenor of what he is trying to read. SINGER says that Kent finds he cannot follow his train of thought for weariness, and so breaks off and settles himself to sleep. WHITE follows Jennens in thinking that Kent here drowsily reads disjointed fragments of Cordelia's letter. White also follows the Ff in putting a period after course, line 164.

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From this enormous state, seeking to give
Losses their remedies. All weary and o'er-watch'd,
Take vantage, heavy eyes, not to behold
This shameful lodging.
Fortune, good night; smile once more; turn thy wheel!
[*Sleeps.*

165. *enormous*] *enormious* Qq.
166. *o'er-watch'd*] *o're-watch'd* Ff. *ouerwatch* Q$_1$. *ouer-watcht* Q$_2$. *o'er-watch'd!* Walker.
168. *This....lodging*] Separate line, Pope.
168, 169. *This...night*] One line, Qq Ff, Rowe, Coll. i, Wh.
169. *smile...turn*] Johns. *Smile once more, turn* Ff, Rowe+, Cap. *Smile, once more turne* Qq. *Smile; once more turn* Coll. ii.
[Sleeps.] fleepes. Q$_1$. He fleepes. Q$_2$. Om. Ff.

DELIUS suggests that 'to deliver us,' or some similar phrase, is to be supplied after 'state.' STAUNTON thinks that no part of the letter is read, but amends the text thus:

'Of my obscured course, and she'll find time
From this enormous state-seeking, to give,' &c.

'The slight change of *she'll* for "shall" appears to remove much of the difficulty; that occasioned by the corrupt words "enormous state-seeking" will some day probably find an equally facile remedy.' COWDEN CLARKE thinks that the speech is made purposely confused to indicate the situation of Kent, that 'who,' having been once expressed before 'hath,' is understood before 'shall,' and that this portion of the speech is a series of disjointed sentences imperfectly uttered by the speaker, the breaks in them indicating that he is dropping off to sleep. DYCE: Of this obscure and, it may be, corrupted passage, no satisfactory explanation or emendation has yet been given.

164. time] BAILEY (ii, 90) proposes to read 'shall find *balm For* this enormous state,' and offers instances to show 'Shakespeare's familiarity' with the word *balm* at the time he was writing this tragedy. It is but just to add, that Bailey does not consider this emendation as 'more than fairly probable.'

165. enormous] JOHNSON: Unwonted, out of rule, out of the ordinary course of things. BULLOCH (p. 242) suggests *endormoused*.

169. smile] COLLIER (ed. 2): Kent does not mean to ask Fortune to smile once more; but to smile, and when smiling, to turn her wheel once more.

169. DOWDEN (p. 271): Kent possesses no vision, like that which gladdens Edgar, of a divine providence. His loyalty to right has something in it of a desperate instinct, which persists in spite of the appearances presented by the world. Sh. would have us know that there is not any devotion to truth, to justice, to charity more intense and real than that of the man who is faithful to them, out of the sheer spirit of loyalty, unstimulated and unsupported by any faith which can be called theological. Kent, who has seen the vicissitude of things, knows of no higher power presiding over the events of the world than fortune. Therefore, all the more, Kent clings to the passionate instinct of right-doing, and to the hardy temper, the fortitude which makes evil, when it happens to come, endurable. The 'miracle' that Kent sees in his distress is the approaching succour from France, and the loyalty of Cordelia's spirit. . . . It is Kent who, characteristically making the best of an

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SCENE III. *The same.*

Enter EDGAR.

Edg. I heard myself proclaim'd;
And by the happy hollow of a tree
Escaped the hunt. No port is free; no place,
That guard and most unusual vigilance
Does not attend my taking. Whiles I may 'scape
I will preserve myself; and am bethought
To take the basest and most poorest shape

SCENE III.] Steev. SCENE VII. Pope, Han. SCENE VIII. Johns. SCENE IV. Ec. The scene continued, QqFf, Rowe, Warb. Cap.

The same.] Sch. A part of a Heath. Theob. A part of the neighbouring country. Ec. The open country. Dyce. A wood. Sta.

Enter Edgar.] Enter Edgar, at a Distance. Cap.

1. *I heard*] *I heare* Qq. *I have heard* F_4, Rowe. *I've heard* Pope+, Fo

4. *unusual*] *unusfall* $Q_2F_2F_3$.

5. *Does*] *Do's* Ff. *Doſt* Qq.

taking.] *taking* Qq.

Whiles] *While* Qq, Cap. Steev. Ec Var. Coll. Del. Sing. Dyce, Wh. Ktly.

7. *most*] *the* Pope+.

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unlucky chance, exclaims, as he settles himself to sleep in the stocks: 'Fortune, good-night; smile once more, turn thy wheel.'

156–169. Of this soliloquy BIRCH (p. 414) whose volume, written to prove that Sh. was an atheist, is a rare tissue of perverted ingenuity, says that, though it is rather unintelligible when taken in an ordinary sense, it is comprehensible enough taken as a medium for Sh. to express his impiety. Instead of those religious sentiments so commonly recurred to, at the coming of night, and in the midst of misfortune, Kent shows a neglect of Providence. [Birch forgets that Kent *couldn't* say, 'Now I lay me' when he was in the stocks. See *Prov.* xxvi, 5.—ED.]

Scene III.] SCHMIDT follows this division of scenes, which dates merely from Pope, under protest; it is only on account of the confusion that would ensue in references to scenes and lines were his edition different from all other modern editions. In the Ff, Scenes ii, iii, and iv of this act form but one: Scene ii; and this indicates the ancient usage. Only with the departure of all the characters did the scenes change. Therefore, continues Schmidt, since Kent remains asleep on the stage, the monologue which now follows was preceded merely by 'Enter Edgar,' and there can be no doubt that Edgar, contemplating flight, entered in the twilight on the same scene where Kent was lying in the stocks—namely, before Gloucester's castle.

4. **That**] WRIGHT: Loosely used for 'Where,' the preposition 'in' being omitted at the end of the sentence. Compare 1 *Hen. VI:* III, ii, 25: 'No way to that, for weakness, which she enter'd'; that is, by which she entered. SCHMIDT says that it stands for *but that*, or simply *but*.

6. **am bethought**] SCHMIDT: Only here, in Sh.; elsewhere, *have bethought*.

7. **most poorest**] See II, ii, 97.

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That ever penury in contempt of man
Brought near to beast; my face I'll grime with filth,
Blanket my loins, elf all my hair in knots,
And with presented nakedness out-face
The winds and persecutions of the sky.
The country gives me proof and precedent
Of Bedlam beggars, who with roaring voices

8. *ever*] *every* Rowe, Han. Bos.
10. *elf*] *elfe* F_4. *elfe* QqF_2. *put* F_3F_4. *hair*] *haire* Qq. *haires* F_1F_2. *hairs* F_3. *in*] *with* Qq, Cap.
12. *winds*] *windes* F_1F_2. *wind* Q_1. *winde* Q_2. *persecutions*] *perfecution* Qq.
13. *precedent*] Johns. *prefident* QqFf.

8. **in contempt**] MOBERLY: 'Wishing to degrade a man.' So Milton's 'in spite of sorrow' means 'in order to spite sorrow.'

10. **elf**] Matted or tangled hair was supposed to be the work of fairies in the night. See *Rom. & Jul.* I, iv, 90.

14. **Bedlam beggars**] Many passages from old authors are cited by modern editors to show what these 'Bedlam beggars' were, and many more might be cited; and yet, after all, none of them contain so good a description of Bedlamites as that given in these few lines of Edgar's speech. That 'poor Tom' was their universal name is shown in the first paragraph of Awdeley's *Fraternitye of Vacabondes*, 1565: 'An Abraham man is he that walketh bare armed, and bare legged, and fayneth hym selfe mad, and caryeth a packe of wool, or a stycke with baken on it, or such lyke toy, and nameth himselfe poore Tom.'—ed. Early Eng. Text Soc. p. 3. The great authority in regard to 'Vagabones' is Harman's '*Caueat or Warening for Commen Cvrsetors*,' ed. ii, 1567, also reprinted by the E. E. Text Soc. Dekker in his *Belman of London* 'conveyed' largely from Harman; one passage, cited by STEEVENS, so strongly corroborates Shakespeare's description that it may perhaps be worth the while to reprint it here (three editions of this *Belman* appeared in 1608, the year in which *Lear* was first printed): 'Of all the mad rascalls (that are of this wing) the Abraham-man is the most phantastick: The fellow (quoth the old Lady of the Lake vnto me) that sat halfe naked (at table to-day) from the girdle vpward, is the best Abraham-man that euer came to my house, the notablest villaine: he sweares he hath bin in Bedlam, and will talke frantickly of purpose: you see pinnes stuck in sundry places of his native flesh, especially in his armes, which paine hee gladly puts himselfe to (beeing indeede no torment at all, his skin is either so dead with some fowle disease, or so hardned with weather) onely to make you beleeue he is out of his wits: he calls himselfe by the name of *Poore Tom*, and comming neere any body, cryes out, *Poore Tom is a cold*. Of these Abraham-men some be exceeding mery, and doe nothing but sing songs, fashioned out of their owne braines; some will dance, other will do nothing but laugh or weepe; others are dogged and so sullen both in looke and speech, that spying but small company in a house, they boldly and bluntly enter, compelling the seruants through feare to giue them what they demaund, which is commonly bacon, or something that will yeelde ready mony. The Vpright-man and the Rogue are not terribler enemies to poultry ware than *Poore Tom* is.'

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Stick in their numb'd and mortified bare arms
Pins, wooden pricks, nails, sprigs of rosemary;
And with this horrible object, from low farms,
Poor pelting villages, sheep-cotes and mills,
Sometimes with lunatic bans, sometime with prayers,
Enforce their charity. Poor Turlygod! poor Tom!
That's something yet; Edgar I nothing am. [*Exit.*

15. *Stick*] Walker. *Strike* QqFf et cet.
bare] Om. Ff, Rowe, Sch.
16. *wooden*] *wodden* $Q_1F_1F_2$.
17. *farms*] *feruice* Qq.
18. *sheep-cotes*] *sheep-coates* Qq. *Sheeps-Coates* F_3. *Sheepes-Coates* F_2. *Sheep's-Coats* F_3. *Sheeps-Coats* F_4.
19. *Sometimes*] Ff+, Jen.-Sch. *Sometime* Qq et cet.
sometime] *fometimes* $F_2F_3F_4$+, Jen.
20. *their*] *reer* Warb. conj.
Turlygod] *Turlygood* Theob. Warb. Johns. Cap. Steev. Ec. Var. Coll. Del. Sta. Dyce ii, Huds. *Turlurù* Han.

15. **Stick**] DYCE, who, with all other editors, reads *Strike in*, says that it is 'equivalent to *Strike into*; but WALKER (*Crit.* ii, 36) proposes, with great probability, "Stick in." ' The probability is so great that I have adopted it.—ED.

15. **mortified**] Deadened, hardened. See the quotation above from Dekker's *Belman*.

16. **pricks**] MASON: The *Euonymous*, of which the best skewers are made, is called *prick-wood*.

18. **pelting**] NARES: A very common epithet, with our old writers, to signify paltry or contemptible.

19. **bans**] WRIGHT: In Med. Latin *bannum* was used to denote, first, an edict or proclamation, hence, a summons, or an interdict. The original sense in English only remains in the publication of the 'banns of marriage,' and the word has most commonly the secondary meaning of the curse pronounced against the violation of an interdict.

20. **Turlygod**] WARBURTON: We should read *Turlupin*. In the fourteenth century there was a new species of gipsies, called Turlupins, a fraternity of naked beggars, which ran up and down Europe. However, the Church of Rome hath dignified them with the name of Hereticks, and actually burned some of them at Paris. [In regard to their religion LITTRÉ says: ils soutenaient qu'on ne doit avoir honte de rien de ce qui est naturel.] Plainly, says Warburton, nothing but a band of Tom-o'-bedlams. DOUCE: There is a better reason for rejecting Warburton's *Turlupin* and Hanmer's *Turlurù* than for preferring either, viz: that 'Turlygood' is the *corrupted* word in *our* language. The Turlupins were first known by the names *Beghards*, or *Beghins*, and brothers and sisters of the free spirit. The common people alone called them *Turlupins*, a name which seems obviously to be connected with the *wolvish howlings* which these people, in all probability, would make in their religious ravings. Their subsequent name of the *fraternity of poor men* might have been the cause why the wandering rogues, called *Bedlam beggars*, assumed or obtained the title of *Turlupins* or *Turlygoods*, especially if their mode of asking alms was accompanied by the gesticulations of madmen. *Turlupino* and *Turluru* are old

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SCENE IV. *The same.*

Enter LEAR, FOOL, *and* Gentleman.

Lear. 'Tis strange that they should so depart from home, 1
And not send back my messenger.

Gent. As I learn'd,
The night before there was no purpose in them
Of this remove.

Kent. Hail to thee, noble master!

Lear. Ha? 5

SCENE IV.] Steev. SCENE VIII. Pope, Han. SCENE IX. Warb. Johns. Jen. SCENE V. Ec. The Scene continued in QqFf, Rowe, Cap.

The same.] Sch. Changes again to the Earl of Glo'ster's Castle. Pope. Before Gloucester's castle. Mal. Dyce adds Kent in the stocks.

Enter...] Enter King, and a Knight. Q_3. Enter King Q_4.

1. *home*] *hence* Qq.

2. *messenger*] *Meffengers* F_1F_2.

2–4. *As...remove.*] Two lines, the first ending *was*, Qq.

3. *in them*] Om. Qq.

4. *this*] *his* Qq.

Kent.] Kent. [Waking.] Sta.

5. *Ha?*] *Ha*, F_4, Rowe, Pope, Han. *How*, Qq, Jen. Steev. Ec. Var.

5, 6. *Ha?...pastime?*] Steev. '93. One line, QqFf, Sta.

Italian terms for a fool or madman; and the Flemings had a proverb, '*As unfortunate as Turlupin and his children.*' NARES: Seemingly a name for a sort of beggar described in the preceding lines. I cannot persuade myself that this word, however similar in meaning, has any real connection with *turlupin*, notwithstanding the authority of Warburton and Douce. It seems to be an original English term, being too remote in form from the other to be a corruption from it. COLLIER (ed. 1): Perhaps 'Turlygood' is a corruption of *Thoroughlygood*. We know nothing of any *Turlupins* (at least by that name) in England.

20, 21. Tom! . . . am.] WALKER (*Crit.* iii, 277): So *Rich. II:* V, i, 92, 93, 'short'—'heart.' What extent of license did Sh. allow himself in his rhymes? [This question has been answered by ELLIS (*Early Eng. Pronunciation*, iii, 953) in a list of Shakespeare's rhymes and assonances. In this list there are eleven instances (of which four are in this play) of short *a* rhyming with short *o*, viz: the present instance, and foppish, apish, I, iv, 161, 163; corn, harm, III, vi, 41, 43; departure, shorter, I, v, 48, 49; dally, folly, *R. of L.* 554; man, on, *Mid. N. D.* II, i, 263, also III, ii, 348; crab, bob, *Ib.* II, i, 48; pap, hop, *Ib.* V, i, 303; cough, laugh, *Ib.* II, i, 54; heart, short, part, *Love's Lab.* V, ii, 55.]

21. am] RITSON: In assuming this character, I may preserve myself; as Edgar I am inevitably gone.

The same.] See SCHMIDT's note, II, iii, and CAPELL's note on I, v, 1.

3. night before] COWDEN CLARKE calls attention to the effect of advancing day which is given by this allusion, thereby allowing 'the progress of dramatic time to take place with sufficient rapidity for the spectators to be beguiled into easy credence, when, at the close of the present long scene, Gloucester says, "The night comes on," and Cornwall soon after observes, "Tis a wild night."'

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Makest thou this shame thy pastime?

Kent. No, my lord. 6

Fool. Ha, ha! he wears cruel garters. Horses are tied by the heads, dogs and bears by th' neck, monkeys by th' loins, and men by th' legs; when a man's over-lusty at' legs, then he wears wooden nether-stocks. 10

Lear. What's he that hath so much thy place mistook To set thee here?

Kent. It is both he and she:
Your son and daughter.

Lear. No.

Kent. Yes. 15

Lear. No, I say.

6. *this*] Om. Pope, Han. *thy* Theob. Warb. Johns.
thy] *ahy* F_1.
Kent. *No, my lord.*] Om. Qq.
7-10. *Ha,...nether-stocks.*] Five lines, ending *garters,....beares....men....legs,.... flockes.* Qq.
7. *Ha, ha !*] *Hah, ha,* F_1.
he] Ff +, Knt, Dyce, Sta. Glo.+, Sch. *look, he* Qq et cet.
cruel] *Cruell* F_1F_2. *crewell* Qq. *crewel* F_3F_4, Rowe, Cap.
tied] *tide tide* F_2.
8. *heads*] *heeles* Qq. *head* Bos. Coll. Del. Dyce, Wh.
8, 9. *by th'*] F_2F_4+, Jen. Wh. Sch. *byt'h* Q_1. *by' th'* F_1F_2. *by the* Q_2 et cet.
9. *man's*] Q_1, Jen. Dyce, Glo.+. *mans* Q_2. *man* F_1. *man is* $F_2F_3F_4$ et cet.
at'] Ed. *at* QqFf et cet.
10. *wooden*] *wodden* F_1F_2.
nether-stocks] *neatherflockes* Q_1. *neather-flockes* Q_2. *nether socks* Heath.
11, 12. *What's...here?*] Rowe. Prose, Qq. Three lines, ending *he,...mistook ...heere?* Ff.
12, 13. *It...daughter.*] One line, Qq.

7. **cruel**] The similarity in sound between this word and *crewel* is, as COLLIER says, a fruitful theme for jokes in the old dramatists. Would it not be better to print *crewel* in the text? HALLIWELL: This word was obvious to the punster, and is unmercifully used by the older dramatists. A pun similar to that in the text is in one of L'Estrange's anecdotes:—A greate zelote for the Cause would not allow the Parliament's army to be *beaten* in a certaine fight, but confest he did beleeve they might be *worsted*. To which linsy-wolsey expression, a merry cavaleere reply'd, 'Take beede of that, for worsted is a *cruell* peece of stuffe.'

8. **by the heads**] Both in the Ff and in Q_1 the 'the' before 'heads' and *heeles* is not contracted, while it is contracted in every other instance in this speech. Can any inference be drawn from this that the *h* was not aspirated?—ED.

9. **at' legs**] An absorption of the definite article; see II, ii, 116.

10. **nether-stocks**] STEEVENS: The old word for stockings. *Breeches* were called *overstockes*, according to Baret's *Alvearie* [*s. v.* Breeches; also called *upper stockes*, as in the following quotation]. Heywood, among his *Epigrams* [p. 204, ed. Spenser Soc.—WRIGHT], has these lines: 'Thy vpper stocks be they stufte with sylke or flocks, Neuer become the lyke a nether payre of stocks.'

11, 12. **so . . . To**] See I, iv, 36.

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Kent. I say, yea. 17
* *Lear.* No, no, they would not.
* *Kent.* Yes, they have.*
Lear. By Jupiter, I swear, no! 20
Kent. By Juno, I swear, ay!
Lear. They durst not do't;
They could not, would not do't; 'tis worse than murder,
To do upon respect such violent outrage;
Resolve me with all modest haste which way
Thou mightst deserve, or they impose, this usage, 25
Coming from us.
Kent. My lord, when at their home
I did commend your highness' letters to them,
Ere I was risen from the place that show'd
My duty kneeling, came there a reeking post,
Stew'd in his haste, half breathless, panting forth 30
From Goneril his mistress salutations;
Deliver'd letters, spite of intermission,

17. *I say, yea.*] *But I say, yea.* Han. Cap.
18, 19. Lear. *No...have.*] Om. Ff +, Cap.
21. Kent. *By...ay.* Lear.] Om. Qq.
21, 22. *do't...do't*] *do it...do it* Q_4.
22. *could...would*] *would...could* Qq, Jen.
25. *mightst*] *may'st* Q_1. *maist* Q_2.
25. *impose*] *purpose* Qq.
28. *show'd*] *shew'd* Pope. *shewed* QqFf, Rowe. *showed* Coll. iii, Sch.
29. *came there*] *came* Pope +. *there came* Jen. (a misprint?)
30. *panting*] *painting* F_4.
31. *salutations*] *salutation* $F_2F_3F_4$ +, Cap.
32. *Deliver'd*] *Delivered* Qq.

23. upon respect] SINGER was the first to give the true explanation of this phrase: '*deliberately* or *upon consideration*.' EDWARDS, HEATH, and JOHNSON all interpreted it as referring it to the 'respect' or reverence due to the king's messenger. MALONE supposed that 'respect' was personified. SINGER referred to *Ham.* III, i, 68. WRIGHT agrees with Singer, and cites a convincing passage from *King John*, IV, ii, 214: 'To know the meaning Of dangerous majesty, when perchance it frowns More upon humour than advised respect.' 'That is, rather capriciously than deliberately. Bacon frequently uses "upon" in similar phrases. See Glossary to the *Essays*, ed. Wright.'

24. modest] SCHMIDT (*Lex.*): Filling up the measure, neither going beyond, nor falling short of what is required, satisfactory, becoming. As much haste as may consist with telling the full truth. See also IV, vii, 5.

25, 26. Thou . . . Coming] ABBOTT, § 377: That is, 'since thou comest.' The participle is sometimes so separated from the verb that it seems to be used absolutely.

25. usage] According to SCHMIDT, only used by Sh. in the sense of *treatment*.

32. intermission] CAPELL: Message intermediate. Though he saw me then

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Which presently they read; on whose contents
They summon'd up their meiny, straight took horse;
Commanded me to follow and attend
The leisure of their answer; gave me cold looks.
And meeting here the other messenger,
Whose welcome, I perceived, had poison'd mine—
Being the very fellow which of late
Display'd so saucily against your highness—
Having more man than wit about me, drew;
He raised the house with loud and coward cries.
Your son and daughter found this trespass worth
The shame which here it suffers.

Fool. Winter's not gone yet, if the wild geese fly that way.
Fathers that wear rags

33. *whose*] *thofe* Ff, Rowe, Pope, Han. Knt.
34. *meiny*] *meiney* F_1F_2. *men* Qq, Jen.
37. *And*] *I*, Jen.
39. *which*] *that* Qq, Cap. Mal. Steev. Bos. Sing. Ktly, Glo.+.
41. *drew*] *I drew* Rowe +, Cap. Ec.
44. *The shame*] *This fhame* Qq.
45–53. Om. Qq.
45. *Winter's*] *Winters* F_1F_2. *wild*] *wil'd* F_3.
46–51. Three lines, Ff, Rowe, Knt.

in the action of presenting a prior letter. STEEVENS: Without pause, without suffering time to intervene; so in *Macb.* IV, iii, 232. COWDEN CLARKE: 'In defiance of pause required,' for him to take breath or for me to rise from my knee and receive my answer. We think this interpretation is borne out by the only three other passages in which Sh. uses this word. *Mer. of Ven.* III, ii, 201, *As You Like It*, II, vii, 32, and *Macb.* SCHMIDT: Though my business was thus interrupted and the answer delayed which I was to receive. [In colloquial phrase, 'in spite of "first come, first served."'—ED.]

33. **presently**] Immediately. See Sh. *passim.*

34. **meiny**] POPE: People. MASON: The word *menial*, which is derived from it, is still in use. KNIGHT: In the old translation of the Bible we find: 'And Abraham saddled his ass, and took two of his meyny with him, and Isaac his son.' In our present translation, we have *young men* in place of 'meyny.' WRIGHT: Cotgrave gives: 'Mesnie: f. A meynie, familie, household, household companie, or seruants.' MOBERLY: Nares quotes the French proverb, 'de tel seigneur telle mesnie.' It is supposed to occur in the late Latin forms 'mainada,' 'mainata' (familiæ piratarum quæ mainatæ dicuntur), and this may be true if, as Diez supposes, it is connected with the low Latin 'mansionata.' It should however be remarked that 'meyny' means 'within' in old Cornish; whence 'mayn,' a friend, plural 'mayny.' [For its use in Chaucer and Spenser see CORSON'S note on line 1057 in his ed. of *The Legende of Goode Women.*]

41. **drew**] ABBOTT, § 399: Where there can be no doubt what the nominative is, it is sometimes omitted. But (§ 401) a nominative in the second person plural, or first person (as here, '(I) drew'), is less commonly omitted. See also II, ii, 114.

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Do make their children blind.
But fathers that bear bags
Shall see their children kind.
Fortune, that arrant whore,
Ne'er turns the key to th' poor.—
But, for all this, thou shalt have as many dolours for thy daughters as thou canst tell in a year.

Lear. O, how this mother swells up toward my heart!
Hysterica passio, down, thou climbing sorrow,
Thy element's below!—Where is this daughter?

Kent. With the earl, sir, here within.

52, 53. *this,...daughters*] *this, it follows.....daughters dear* Coll. ii (MS), reading 52, 53 as four lines of rhyme.
52. *dolours*] *Dolors* $F_1F_2F_3$.
52. *for thy*] *for thy deare* F_3. *for thy dear* F_3F_4, Rowe, Pope. *from thy dear* Theob. Han. Warb. Cap. Jen. Ec. *from thy* Sing. Ktly.
54. *up toward*] *up to* Jen.
55. *Hysterica*] Hiſtorica Qq, F_1F_2. Hyſtorica F_3.
57, 58. *With...not;*] One line, Steev. '93, Bos. Knt, Coll. Del. Sing. Dyce, Wh. Ktly, Glo.
57. *here*] Om. Qq.

52. dolours] STEEVENS: The same quibble on 'dolours' and *dollars* occurs in *Temp.* II, i, 18, and *Meas. for Meas.* I, ii, 50.

52. for] For other instances of 'for' equivalent to 'on account of,' see *Mach.* III, i, 120, or ABBOTT, § 150.

53. tell] WRIGHT: Count or recount, according to the sense in which 'dolours' is understood.

54. mother] PERCY: Lear here affects to pass off the swelling of his heart, ready to burst with grief and indignation, for the disease called the *Mother*, or *Hysterica Passio*, which, in our author's time, was not thought peculiar to women only. In Harsnet's *Declaration of Popish Impostures*, Richard Mainy, Gent, one of the pretended demoniacs, deposes, p. 263, that the first night that he came to Denham, the seat of Mr. Peckham, where these impostures were managed, he was somewhat evill at ease, and he grew worse and worse with an old disease that he had, and which the priests persuaded him was from the possession of the Devil, viz. 'The disease I spake of was a spice of the *Mother*, wherewith I had bene troubled . . . before my going into Fraunce: whether I doe rightly term it the *Mother* or no, I know not. . . . When I was sicke of this disease in Fraunce, a Scottish doctor of physick then in Paris, called it, as I remember, *Vertiginem Capitis*. It riseth . . . of a winde in the bottome of the belly, and proceeding with a great swelling, causeth a very painful collicke in the stomack, and an extraordinary giddines in the head.' It is at least very probable, that Sh. would not have thought of making Lear affect to have the *Hysterick Passion*, or *Mother*, if this passage in Harsnet's pamphlet had not suggested it to him, when he was selecting the other particulars from it, in order to furnish out his character of Tom of Bedlam, to whom this demoniacal gibberish is admirably adapted. RITSON: In p. 25 of the above pamphlet it is said, 'Ma: Maynie had a spice of the *Hysterica passio*, as seems, from his youth, he himselfe termes it the *Moother*.'

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Lear. Follow me not; stay here. [*Exit.* 58
Gent. Made you no more offence but what you speak of?
Kent. None.– 60
How chance the king comes with so small a number?
Fool. And thou hadst been set i' th' stocks for that question, thou'dst well deserved it.
Kent. Why, Fool?
Fool. We'll set thee to school to an ant, to teach thee 65 there's no labouring i' th' winter. All that follow their

58. *here.*] *there?* Q_1. *there.* Q_2. [Exit.] Om. Qq.
59. *Made...of?*] Two lines, Ff, Rowe, Pope, Theob. Han. Warb. *but*] *then* Qq.
60, 61. *None...number?*] *None: How ...number?* Ff+, Knt, Sing. Dyce i, Ktly, Sch. *No, how...traine?* Qq et cet.
61. *chance the*] *chanceth the* Anon.
62. *And*'] Q_1Ff, Rowe, Sch. *If* Q_2. *An* Pope et cet.
62, 66, 83. *i' th'*] $F_1F_2F_4$+, Jen. Wh. Sch. *ith'* F_3. *in the* Qq. *i' the* Cap. et cet.
63. *thou'dst*] Ff+, Jen. Sing. Wh. Ktly, Sch. *thou hadst* Qq et cet. *deserved*] *deserve* Pope.

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61. **chance**] The conclusion that ABBOTT, § 37, draws from many instances is that, perhaps, Sh. used 'chance' as an adverb, but unconsciously retained the order of words, which shows that, strictly speaking, it is to be considered as a verb.

65. **We'll set, &c.**] MALONE: 'Go to the ant, thou sluggard,' says Solomon, 'consider her ways, and be wise; which having no guide, overseer, or ruler, provideth her meat in the summer, and gathereth her food in the harvest.' [*Proverbs*, vi, 6–8.] If, says the Fool, you had been schooled by the ant, you would have known that the king's train, like that sagacious animal, prefer the summer of prosperity to the colder season of adversity, from which no profit can be derived. SCHMIDT: Elsewhere Sh. uses 'to set to school' in the sense of *to teach*.

66. **All that follow, &c.**] JOHNSON: There is in this sentence no clear series of thought. If he that follows his nose is led or guided by his eyes, he wants no information from his nose. I persuade myself, but know not whether I can persuade others, that Sh. wrote: 'All men are led by their eyes but blind men, and they follow their noses, and there's not a nose among twenty but can smell him that's stinking.' Here is a succession of reasoning. You ask why the king has no more train? Why, because men who are led by their eyes see that he is ruined, and if there were any blind among them, who, for want of eyes, followed their noses, they might by their noses discover that it was no longer fit to follow the king. STEEVENS: 'Twenty' refers to the 'noses' of the 'blind men,' and not to the men in general. The passage, thus considered, bears clearly the very sense which the above note endeavors to establish by alteration. For 'stinking,' MASON maintained that we should read *sinking*, because 'it would be nothing extraordinary that a nose should smell out a person that was "stinking." What the Fool wants to describe is the sagacity of mankind in finding out the man whose fortunes are declining.' MALONE, however, vindicated the present text by showing that the same simile is applied to fallen fortunes in *All's Well*, V, ii, 5: Mankind, says the Fool, may be divided into those

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noses are led by their eyes but blind men; and there's not a nose among twenty but can smell him that's stinking. Let go thy hold when a great wheel runs down a hill, lest it break thy neck with following it. But the great one that goes upward, let him draw thee after. When a wise man gives thee better counsel, give me mine again; I would have none but knaves follow it, since a Fool gives it.

That sir which serves and seeks for gain,
And follows but for form,
Will pack when it begins to rain,
And leave thee in the storm.
But I will tarry; the Fool will stay,
And let the wise man fly;
The knave turns fool that runs away;
The Fool no knave, perdy.

68. *twenty*] a 100 Q_1. *a hundred* Q_2.
70. *following it.*] *following.* Ff, Rowe, Pope, Han. Knt, Sch.
71. *upward*] Ff+, Cap. Knt, Wh. Sch. *up the hill* Qq et cet.
him] *it* Han.
72. *thee*] Om. Jen.
have] *hauſe* F_1.
74. *That sir*] *That, Sir,* F_4, Rowe, Johns. Jen. Steev. Ec. Var. Knt, Sing. Wh. *That Sir,* $F_2F_3F_3$, Theob. Cap. Coll. Del. Ktly.
which] *that* Qq.
74. *and seeks*] Om. Qq, Pope+, Cap.
74–81. *That....perdy.*] Italics in Q_2, Roman in Q_1Ff.
76. *begins*] *begin* Q_1
begins to rain] *'gins rain* Cap.
77. *the storm*] *a ſtorm* F_4, Rowe, Pope, Han.
78. *But*] *And* F_3F_4, Rowe, Pope, Han.
79. *wise man*] *wiſeman* $F_1F_2F_3$, Sch.
81. [Enter Lear, and Gloster. Ff. (Glower. F_2.)

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who can see and those who are blind. All men, but blind men, though they follow their noses, are led by their eyes; and this class of mankind, *seeing* the king ruined, have all deserted him. With respect to the other class, the blind, who have nothing but their noses to guide them, they also fly equally from a king whose fortunes are declining; for, of the noses of twenty blind men, there is not one but can smell him who, 'being muddied in fortune's mood, smells somewhat strong of her strong displeasure.' HALLIWELL: The word 'twenty' does not, I think, refer solely to the noses of the blind men. The Fool says Kent deserves to be put in the stocks for his silly question, for not looking which way the wind blows, for being too simple. He says that all men who follow their noses are led by their eyes, blind men excepted. Kent, according to his notion, has not used his eyes, and therefore he deserved the stocks. Not a nose of any kind but smells him that's stinking; and he infers that Kent had neither used his eyes to see, nor his nose to smell; in short, had not made use of his senses.

74. sir] For many other instances of the use of 'sir' as a substantive, see SCHMIDT (*Lex.*).

80, 81. The . . . perdy] JOHNSON: The sense will be mended if we read: 'The

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Kent. Where learned you this, Fool? 82
Fool. Not i' th' stocks, fool!

Re-enter LEAR, *with* GLOUCESTER.

Lear. Deny to speak with me? They are sick? they are weary?

83. *fool*] Om. Qq.
Re-enter...] Cap. Enter Lear and Glofter. Qq.
SCENE IX. Pope, Han. SCENE X. Warb. Johns. Jen.
84. *Deny...weary?*] Two lines, Ff.

84. *They are....they are*] *th' are... th' are* Qq. *they're...they're* Pope+, Jen. Dyce ii, Huds
sick?...weary?] Johns. *ficke,... weary*, QqFf+, Cap.

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fool turns knave, that runs away The knave no fool ——.' That I stay with the king is a proof that I am a fool, the wise men are deserting him. There is knavery in this desertion, but there is no folly. COLLIER (ed. ii) adopted this change by Johnson (which is also found in his Folio MS), and upholds it thus: 'In the old editions the very contrary of what Sh. intended is expressed. The reasoning in the earlier part of the rhyme is that, when it begins to rain, wise men fly to shelter, but fools stay; and it ought to be followed up by the statement that, if the fool runs away, he turns knave, and that the knave, being no fool, will not be so silly as to remain in the wet.' But Collier, in his Third edition, returns to the old reading. Both HEATH and CAPELL adopted Johnson's change in the first of these two lines; and in the second, Heath suggested 'The *fool's* no knave, perdy.' WHITE: No transposition is necessary, if, as I believe, 'knave' in line 80 is used in the sense of servant, in line 81 of rogue, while 'fool,' in line 80, has the reproachful sense it has in the Bible, and in line 81 is but the official title. HUDSON: The Fool seems here to be using the trick of suggesting a thing by saying the opposite. CLARKE: Sh., in his own noble philosophy, here affirms that the cunning rogue who deserts his benefactor in the time of reverse, from motives of prudence, shows himself fool as well as knave, moral miscalculator as well as moral coward. MOBERLY: The touching faith of the Fool to his master is one of the most beautiful points of the play. The history of court-fools does not offer anything quite like it. It, however, took six strong men to drag away Patch, Cardinal Wolsey's Fool, from his disgraced master, who wished to send him as a propitiatory offering to Henry VIII. WRIGHT: The text requires no alteration. The Fool points out who the real fools in the world are. Coleridge said a knave is a fool with a circumbendibus. [I think the meaning is made clearer by showing the difference, by means of capital letters, as WHITE does, between the generic fool and the specific Fool.—ED.]

81. **perdy**] The corruption of *par Dieu*. See *Ham.* III, ii, 282.

83. **Not i' th' stocks, fool**] SCHMIDT thinks that this 'fool' is not a mere retort, but is really meant, according to the song, as a title of respect, which Kent has earned by his fidelity to the king.

84. **Deny**] SCHMIDT (*Lex.*): To refuse. Compare *Rom. & Jul.* I, v, 16: 'which of you all Will now deny to dance?'

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They have travell'd all the night? Mere fetches,
The images of revolt and flying off.
Fetch me a better answer
Glou. My dear lord,
You know the fiery quality of the duke;
How unremoveable and fix'd he is
In his own course.
Lear. Vengeance! plague! death! confusion!
'Fiery?' what 'quality?' Why, Gloucester, Gloucester,
I'ld speak with the Duke of Cornwall and his wife.
Glou. Well, my good lord, I have inform'd them so.
Lear. 'Inform'd' them? Dost thou understand me, man?
Glou. Ay, my good lord.
Lear. The king would speak with Cornwall. The dear father
Would with his daughter speak, commands her service.

85. *have travell'd*] *haue trauail'd* F_1F_2. *have travel'd* F_3. *traveled* Q_1. *traueld* Q_2.
all the] *hard to* Qq, Steev. Ec. Var. Coll. Sing.
85, 86. *fetches, The*] Ff+, Jen. Coll. Wh. Sch. *Iuſtice, I the* Qq. *fetches; ay, The* Cap. conj. (Notes, i, Var. Read. p. 29.) *fetches all—The* Steev. conj. *fetches these: The* Ktly. *fetches; The* Cap. et cet.
87. *Fetch*] *Fet* F_2F_4. *Bring* Pope+.
87–93. *My dear...wife.*] Prose, Qq.
91. *plague! death!*] *Plague, Death,* Ff. *death, plague,* Qq.
92. *'Fiery?' what 'quality?'*} *what fiery quality;* Qq. Jen. Ec. *Fiery? what fiery quality?* Pope+.
Gloucester, Glöucester]— *Glofter, Glofter* QqFf. *Glo'ster* Pope+.
94, 95. Om. Qq.
97. *the dear father*] Separate line, Ff
98. *commands her service*] Qq. *commands, tends, ſervice* Ff, Knt. *commands tends service* Rowe i. *commands, tends service* Rowe ii. *commands,' tends service* Sch.

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85. fetches] WRIGHT: Devices, cunning contrivances, pretexts. See *Ham.* II, i, 38. Compare 2 *Samuel*, xiv, 20, where the verb 'fetch about' occurs in the sense of bringing about by artifice: 'To fetch about this form of speech hath thy servant Joab done this thing.'

86. images] WALKER (*Vers.* 255), on the score of metre, suggests that this is the singular, and would print it *image*'. For similar instances, see 'horses,' *Macb.* II, iv, 14; 'sense is,' *Ib.* V, i, 22; 'message,' *Ham.* I, ii, 22; ABBOTT, §471.

88. quality] WRIGHT: Nature, character. See below, line 133. MOBERLY: For a man so passionate as Lear to be asked to humour the vehement temper of one whom he still considers his inferior, is the most stinging request that can possibly be made.

98. SCHMIDT thus justifies his reading, which is virtually that of the Ff: The majority of the Qq read 'commands her service,' and this convenient reading has been adopted, without more ado, by the modern editors. But they failed to note

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Are they 'inform'd' of this? My breath and blood!
'Fiery?' 'the fiery duke?' Tell the hot duke that—
No, but not yet; may be he is not well;
Infirmity doth still neglect all office
Whereto our health is bound; we are not ourselves
When nature being oppress'd commands the mind
To suffer with the body. I'll forbear;
And am fall'n out with my more headier will,
To take the indisposed and sickly fit

99. Om. Qq.

100. *'Fiery?'...that—*] *Fierie duke, tell the hot duke that* Lear, Qq.

that—] *that*—[Glocester offers to go. Johns.

102–105. *Infirmity...forbear;*] Three lines, the first two ending *health...oppreſt* Qq.

103. *Whereto*] *where to* Qq.

we are] *we're* Pope +, Jen. Dyce ii, Huds.

104. *commands*] *Cõmand* Q_1.

106. *fall'n*] *fallen* Qq, F_1F_2. Cap. (changed to *fall'n* in Errata), Jen. Steev. Ec. Var. Knt, Coll. Del. Sing. Wh. Ktly, Sch.

headier] *hedier* Q_1. *heady* Pope, Han.

107–110. *To...her*] Three lines, the first two ending *man,...here?* Qq.

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that one Quarto, and probably the oldest [see Q_2 (Bodl. 1) in Appendix, p. 374], reads *come and tends service*, of course, nonsense, but yet containing nearly the same letters as the Folio; also that Lear demands service not only from Regan, but also from Cornwall, and that the circumstances, at least, would require: *commands them service*, which would come nearer to the *ductus literarum* of the true reading. As concerns this latter, it must be granted that *tend*, which is elsewhere so often identical with *attend*, is used by Sh. nowhere in the sense of *await*, in which sense he frequently uses *attend* (see II, i, 125). But this is of no material weight. Just as the prefix *a* is found before numberless verbs without changing their essential meaning (*abate, abide, accursed, advantage, adventure, affright, affront, appertain*, &c.), so, on the other hand, in the older language the prefix *a* (whatever may be its origin) is often omitted at will. In II, i, 30, we have had 'quit thyself' as a hapax legomenon for *acquit thyself*. So also in IV, i, 49, 'parel' for *apparel*. Other hapax legomena are 'lege' for *allege*, 'noyance' for *annoyance*, 'paritor' for *apparitor*, 'rest' (only in *Com. of Err.*) for *arrest*, 'say' for *assay*, 'stonish' for *astonish*, 'void' (*Cor.* IV, v, 88) for *avoid*. The occurrence of the shortened form is not therefore conclusive against the use of *tend* in a sense with which *attend* does not seem hitherto to have had anything in common, especially since the meanings of the two words in other passages coincide in the majority of cases, and also since *tendance* is equivalent in Sh. to *attendance*.

101. **well**] COLERIDGE: The strong interest now felt by Lear, to try to find excuses for his daughter, is most pathetic.

102. **still**] Constantly. See *Rom. & Jul.* V, iii, 106; *Macb.* V, viii, 14; *Ham.* I, i, 122; IV, vii, 117; ABBOTT, § 69; and Sh. *passim*.

106. **more headier**] See II, ii, 97. SCHMIDT: *Heady* is not *headstrong*, but *headlong, impetuous*. 'Will' occurs frequently in Sh., as the blind impulse in opposition to *wit* or *reason*.

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For the sound man.—Death on my state! wherefore
Should he sit here? This act persuades me
That this remotion of the duke and her
Is practice only. Give me my servant forth.
Go tell the duke and 's wife I 'ld speak with them,
Now, presently; bid them come forth and hear me,
Or at their chamber-door I 'll beat the drum
Till it cry sleep to death.

Glou. I would have all well betwixt you. [*Exit.*

Lear. O me, my heart, my rising heart! But down!

Fool. Cry to it, nuncle, as the cockney did to the eels

108. [Looking on Kent. Johns.
on my] Changed to *o' my* by Cap. in Errata.
wherefore] *but wherefore* Pope+.
108, 109. *wherefore....me*] One line, Jen.
109. *act*] *very act* Ktly.
persuades] *persuadeth* Han. *almost persuades* Steev. conj.
111. *practice only. Give*] *practise only. Giue* F_1. *practise, onely giue* Qq. *practise onely, Giue* F_2. *practice onely, Give* F_3. *practice only, give* F_4.
112. *Go tell*] *Tell* Qq.
and 's] *and his* Cap. Steev. Ec. Var. Knt, Del. Ktly.
I 'ld] F_4. *Il 'd* $F_1F_2F_3$. *Ile* Qq.
115. *sleep to death*] In Italics, Johns. Cap. Steev. Ec. Var. Coll. (with quotation-marks), Del. *death to sleep* Mason.
116. *I would*] *I 'd* Cap. Steev. Bos. Ktly.
[Exit.] Om. Qq.
117. *O....down!*] *O my heart, my heart.* Q_4. *O my heart! my heart* Q_4.
118. *cockney*] *Cokney* Q_1.

108. wherefore] WALKER (*Vers.* 111) cites this passage among many others of the stronger accent falling on the last syllable. ABBOTT, § 490, would make 'Death on my state!' a separate line, and begin the next line with 'Wherefore,' thus retaining its usual accent.

109. persuades] SCHMIDT: Perhaps *persuadeth*, unless it is to be assumed that the *s* of the third person prolongs the word by a syllable.

110. remotion] MALONE: From their own house to Gloucester's castle. SCHMIDT in his *Lex.* adopted this interpretation by Malone, but in his edition he revokes it, and says that the word here means holding one's self at a distance, non-appearance; and that it bears the same meaning in the only other passage where Sh. uses it: *Tim.* IV, iii, 346.

111. practice] See I, ii, 172.

115. Till...death] STEEVENS: That is, till it cries out, 'Let them awake no more;' 'Let their present sleep be their last.' KNIGHT: Tieck suggested the true explanation: till the noise of the drum has been the death of sleep,—has destroyed sleep,—has forced them to awaken. STAUNTON adopts Tieck's explanation, but admits that Steevens's is 'very possibly the poet's idea.' As WRIGHT says, it is difficult to see how such an interpretation as that of Steevens could be appropriate.

118. cockney] TYRWHITT (in a note on Chaucer's *Reve's Tale*, 4205: 'And whan this jape is tald another day, I shal be halden a daffe or a cokenay'): That this is a term of contempt, borrowed from the kitchen, is very probable: A Cook, in the base Latinity, was called *Coquinator* and *Coquinarius*, from either of which Cokenay might be easily derived. In Piers the Plowman, 'And yut ich sey, by my

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when she put 'em i' th' paste alive; she knapped 'em o' th' 119

119. *she*] *hee* F_2. *he* F_3F_4, Rowe, Pope, Han. *put 'em i' th'*] $F_1F_2F_3$, Sch. *put them i' th'* F_4, Rowe +, Jen. Wh. *put vm it 'h* Q_2. *put them vp i' th* Q_3. *put them i' the* Steev. *put 'em i' the* Dyce. *paste*] *past* Q_1. *pasty* Pope +.

119. *she*] *he* Rowe, Pope, Han. *knapped 'em*] *knapt 'em* Ff. *rapt vm* Qq. *rapt 'em* Pope +, Jen. Steev. Ec. Var. Coll. Sing. Wh. Ktly. *wrapt 'em* Han. *o' th'*] Ff +, Cap. Jen. Wh. Sch. *ath* Qq. *o' the* Steev. et cet.

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saule ich haue no salt-bacon; Nouht a cokeney, by cryst, colhoppes to make' [Pass. IX, 309, C. Text, ed. Skeat]. It seems to signify a Cook. And so, perhaps, in *The Turnament of Tottenham* [Percy's *Reliques*, ii, p. 24, ed. 1765]. 'At that feast were they served in rich aray; Every five and five had a cokeney.' That is, I suppose, a *cook* or *scullion*, to attend them. In those rhymes ascribed to Hugh Bigot, which Camden has published: 'Were I in my castle of Bungey upon the river of Waveney, I would ne care for the King of Cockeney.' The author, in calling London Cockeney, might possibly allude to that imaginary country of idleness and luxury which was anciently known by the name of *Cokaigne*. NARES also believes that it is derived from cookery, and that here in *Lear* it means a cook, because she is 'making a pie.' In the passages cited by Tyrwhitt, WHALLEY and MALONE think that it refers to some dish, while DOUCE maintains that it signifies a little cock. HALLIWELL, in his *Archaic Dict.*, says that he can find no certain authority for any such interpretation as Tyrwhitt gives it, but in his Folio edition of *Sh.* he says that the word 'cockney is used in various senses, amongst others in that of a cook, which may be its meaning here, although I rather incline to the belief that the reference is to some absurd tale of a London cockney well known in Shakespeare's time.' In which belief DYCE agrees with him. WAY (note on *Coknay* in *Prompt. Parv.*): The term coknay appears in the Promptorium to imply simply a child spoiled by too much indulgence; thus likewise in the Medulla: '*Mammotrophus, qui diu sugit. Mammotrophus mammam longo qui tempore servat* Kokenay *dicatur, noster sic sermo notatur.*' There can be little doubt that the word is to be traced to the imaginary region 'ihote Cokaygne,' described in the curious poem given by Hickes, *Gramm. A Sax.*, p. 231, and apparently translated from the French. Compare '*le Fabliaus de Coquaigne.*' Fabl. Barbazan et Méon. iv, 175. Palsgrave gives the verb 'To bring up lyke a cocknaye, *mignotter*;' and Elyot renders '*delicias facere*, to play the cockney.' '*Dodeliner*, to bring vp wantonly as a cockney.'—Hollyband's *Treasurie*. See also Baret's *Alvearie*. Chaucer uses the word as a term of contempt, and it occasionally signifies a little cook, *coquinator*. See Brand's *Pop. Ant.*, notes on Shrove Tuesday. COTGRAVE gives *Coquine*: A beggar-woman; also a cockney, simperdecockit, nice thing. WEDGWOOD: The original meaning of 'cockney' is a child too tenderly or delicately nurtured, one kept in the house and not hardened by out-of-doors life; hence applied to citizens, as opposed to the hardier inhabitants of the country, and in modern times confined to the citizens of London. [Does not this definition lack an allusion to the meaning in which Sh. here uses it, which is undoubtedly that of a cook? Minsheu's derivation from the *neigh* of a *cock*, is too familiar to be more than referred to.—ED.] BADHAM (*Cam. Essays*, 1856, p. 284): 'Cockney' is perfectly out of place here in *Lear*, and must have supplanted either *cook-maid* or a similar word.

119. knapped] STEEVENS maintained that *rapp'd* of the Qq was the true reading,

coxcombs with a stick, and cried 'Down, wantons, down! 'Twas her brother that, in pure kindness to his horse, buttered his hay.

Re-enter GLOUCESTER, *with* CORNWALL, REGAN, *and* Servants.

Lear. Good morrow to you both.
Corn. Hail to your grace!
[*Kent is set at liberty.*
Reg. I am glad to see your highness.
Lear. Regan, I think you are; I know what reason
I have to think so; if thou shouldst not be glad,
I would divorce me from thy mother's tomb,
Sepulchring an adultress.—Oh, are you free?
Some other time for that.—Beloved Regan,
Thy sister's naught. O Regan, she hath tied
Sharp-tooth'd unkindness, like a vulture, here!

120. *cried 'Down*] *cryed dewn* Q_3.
121. *her*] *his* F_3F_4, Rowe, Pope, Han.
122. *hay*] *Hey* F_2F_3.
Re-enter....] Cap. Enter Duke and Regan. Qq. Enter Cornewall, Regan, Glofter, Seruants. Ff.
123. SCENE X. Pope, Han. SCENE XI. Warb. Johns. Jen.
[Kent is set....] Rowe. Kent here fet at liberty. Ff. (libery F_2). Om. Qq.
125. *you*] *your* F_2.
126. *shouldst not be*] *wert not* Pope +.
127. *mother's*] *Mother* F_2.
128. [To Kent. Rowe.
O] *yea* Qq.
130. *sister's*] *fifters* F_1F_2. *fifter is* Qq.
131. *here!*] Sta. *heere.* Q_2, Coll. Del. Wh. Ktly. *heare*, Q_1, *heere*, or *here*, Ff, Cap. Steev. Ec. Var. Knt, Sing. Dyce. *here;* or *here:* Rowe et cet.
[Points to his heart. Pope.

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because the only sense of the verb to 'knap' is to snap, or break asunder. WRIGHT (who defines 'knapped' by *cracked*, and cites *Mer. of Ven.* III, i, 10; and the Prayer-Book version of *Psalm* xlvi, 9: 'He knappeth the spear in sunder') replies to Steevens by saying: 'We use *crack* in both senses [i. e. *rap* and *snap*], and "knap" and *crack* are both imitative words, representing the sound which is made either by a blow or by breaking anything in halves.'

128. **Sepulchring**] STEEVENS: This word is accented in the same manner [on the penult] by Milton, *Ode on Shakespeare*, 15: 'And so sepulcher'd in such pomp dost lie;' and by Fairfax [as a substantive]: 'As if his work should his sepulcher be.'—c. i, st. 25. SCHMIDT (*Lex.*) gives the two following additional instances of this verb with this same accent: *Lucr.* 805; *Two Gent.* IV, ii, 118; and *Rich. II:* I, iii, 196, of the substantive also thus accented.

130. tied] HEATH quotes with approval the change of 'tied' to *tir'd* suggested by SYMPSON, in a note on Beau. and Fl. *Love's Pilgrimage* [III, ii]: an eagle or hawk is said to *tire* on its prey when it pulled at and tore it to pieces. 'It seems most probable that "sharp-tooth'd unkindness" is the vulture which Goneril has *tired* on

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I can scarce speak to thee; thou 'lt not believe 132
With how depraved a quality—O Regan!
Reg. I pray you, sir, take patience. I have hope
You less know how to value her desert 135
Than she to scant her duty.
Lear. Say, how is that?

132. *thou'lt*] *thout* Q$_1$. *thou't* Q$_2$.
133. *With how depraved*] *Of how deprisued* Qq. *Of how deprav'd* Johns. Cap. Jen. Steev. Ec. Var. Sing. Dyce ii, Kly, Huds.
quality—] Rowe. *qualitie*, Qq. *quality*. Ff.
134. *you*] Om. Qq.
136. *scant*] *slacke* Qq. *scan* Han Jen.
136–141. Lear. *Say,...blame.*] Om. Qq.
136. *Say, how is*] *How is* Pope, Han. Cap. *Ha! how's* Cap. conj.

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the heart of Lear.' RODERICK (*Canons of Crit.* p. 270, ed. vii) also adopted *tired*, and would read: 'She hath tired (sharp-tooth'd unkindness!) like a vulture—here.'

135, 136. **You . . . duty**] This passage, as WRIGHT truly remarks, 'is one of many passages in Sh. of which the sense is clear, but which it is almost impossible to paraphrase.' JOHNSON, on the ground that 'scant' is directly contrary to the sense intended, advocated Hanmer's change to *scan* in the sense of measure or proportion. STEEVENS says, 'Surely no alteration is necessary,' and then gives what he says is 'the *intended* meaning of the passage': '"You less know how to value her desert, than she (knows) to scant her duty," *i. e.* than she can be capable of being wanting in her duty.' CAPELL: Had [line 135] been conceiv'd in these words, 'You *more* know how to *lessen* her desert,' then had those expressions been proper that succeed in the next line; as it is, 'scant' cannot have been the word in that place; and *scan* . . . bids fair to be the Poet's intended term in it's room, spoil'd by printers. MALONE: The inaccuracy of the expression will clearly appear from inverting the sentence without changing a word: 'I have hope, says Regan, that she knows *more* (or *better*) how to scant her duty than you know how to value her desert;' *i. e.* I have hope that she is *more perfect* in the *non-performance* of her duty than you are perfect, or accurate, in the estimation of her merit. If Lear is *less* knowing in the valuation of Goneril's desert than she is in scanting her duty, then she knows *better* how to *scant* or be deficient in her duty, than he knows how to appreciate her desert. If Sh. had written 'I have hope that you rather know how to make her *desert less* than it is, (to underrate it in your estimation) than that she knows how to scant her duty,' all would have been clear, but by placing 'less' before 'know' this meaning is destroyed. In *Wint. Tale*, III, ii, 55, we meet with a similar inaccuracy: '—I ne'er heard yet That any of these bolder vices wanted Less impudence to gainsay what they did Than to perform it first,' where, as Johnson justly observed, '*wanted* should be *had* or *less* should be *more*.' Again in *Mach.* III, vi, 8. SCHMIDT (*Lex.* p. 1420, 9) gives many similar instances of what he calls the 'duplication of negative words,' as here 'less know' and 'scant'; *e. g. Mer. of Ven.* IV, i, 162: 'Let his lack of years be no impediment to let him lack a reverend estimation,' equivalent to either: no motive to let him lack, or, no impediment to let him have. Again, *Tro. and Cres.* I, i, 28; *Cor.* I, iv, 14, &c. 'All such irregularities,' adds SCHMIDT, 'may be easily accounted for. The idea of negation was so strong in the poet's mind, that he expressed it in more than

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Reg. I cannot think my sister in the least 137
Would fail her obligation. If, sir, perchance
She have restrain'd the riots of your followers,
'Tis on such ground and to such wholesome end 140
As clears her from all blame.
Lear. My curses on her!
Reg. Oh, sir, you are old;
Nature in you stands on the very verge
Of her confine. You should be ruled and led
By some discretion that discerns your state 145
Better than you yourself. Therefore I pray you
That to our sister you do make return;
Say you have wrong'd her, sir.
Lear. Ask her forgiveness?
Do you but mark how this becomes the house:

138. *sir,*] Om. Pope+
143–147. *Nature,.....return;*] Four lines, the first three ending *confine,... discretion,...your selfe*, Qq.
143. *in you*] *on you* Qq.
144. *her*] *his* F$_2$.
146. *you*] Om. Qq.
148. *her, sir.*] *her Sir?* Q$_1$. *her sir.* Q$_2$. *her.* Ff, Rowe, Knt, Ktly, Scn.
148. *Ask her*] *Ask of her* Ktly.
149. *but*] Om. Qq.
becomes the house:] *becometh us:* Han. *becometh—thus.* Johns. conj. *the house:*] *the house,* Q$_2$. *the house?* Q$_2$Ff. *the Use?* Theob. *me now:* Jen.

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one place, unmindful of his canon that 'your four negatives make your two affirmatives.' Had he taken the pains to revise and prepare his plays for the press, he would perhaps have corrected all these passages. But he did not write them to be read and dwelt on by the eye, but to be heard by a sympathetic audience. [Is the levity ill-timed that suggests that perhaps Regan's speech puzzles poor old Lear himself, quite as much as his commentators, and he has to ask her to explain: 'Say, how is that?'—ED.]

136. **Say . . . that?**] COLERIDGE: Nothing is so heart-cutting as a cold, unexpected defence or palliation of a cruelty passionately complained of, or so expressive of thorough hard-heartedness. And feel the excessive horror of Regan's 'Oh, Sir, you are old!'—and then her drawing from that universal object of reverence and indulgence the very reason for her frightful conclusion—'Say you have wrong'd her.' All Lear's faults increase our pity for him. We refuse to know them otherwise than as means of his sufferings and aggravations of his daughters' ingratitude.

144. **confine**] Add this instance to those noted in *Ham.* I, i, 155.

145. **discretion**] The abstract for the concrete, like 'you houseless poverty,' III, iv, 26, or 'speculations,' III, i, 24. See I, iv, 146.

149. **house**] THEOBALD suggested and adopted *use, i. e.* the established rule and custom of nature. WARBURTON interpreted it as meaning the order of families, the duties of relation; and STEEVENS cites from Chapman's *Blind Beggar of Alexandria*, 1598: 'Come up to supper; it will become the house wonderfull well.' But CAPELL

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'Dear daughter, I confess that I am old;
Age is unnecessary. On my knees I beg
That you'll vouchsafe me raiment, bed and food.'
Reg. Good sir, no more; these are unsightly tricks.
Return you to my sister.
Lear. Never, Regan.
She hath abated me of half my train;
Look'd black upon me; strook me with her tongue,
Most serpent-like, upon the very heart.
All the stored vengeances of heaven fall

150. [The King kneeling. Han. Kneeling. Johns., after line 151.
154. [Rising. Coll. (MS).
Never] *No* Qq.
156. *black*] *backe* Q$_4$. *blank* Theob.
156. *strook*] Cap. Knt, Sch. *ſtrookr* Q,Ff. *ſtroke* Q$_4$. *struck* Rowe et cet.
158–160. *All...lameness.*] Two lines, the first ending *top* / Qq.

takes it in a more restricted sense: 'fathers are not the heads only of a house or a family, but it's representatives; they are *the house*, what affects them affects the rest of it's body; Regan, therefore, is call'd upon to observe an action in which she is concern'd, and then say her opinion of it; and she does accordingly shew herself hurt by it, and declares it "unsightly," unbecoming her and her father, *i. e. the house*.' Whereupon DYCE (*Gloss.*) remarks: I suspect that Lear is now thinking much more of himself as head of the house than of Regan as a member of it, and that, though she chides him for such 'unsightly tricks,' she is not of a nature to be 'hurt' by them. COLLIER: The (MS) tells us to read *mouth*, *i. e.* the *mouth* of Lear. We feel reluctant to adopt the emendation, inasmuch as, according to Warburton, the sense is pretty clear; but still it is extremely probable that the copyist, or the compositor, misheard the word, and that Lear intends to call attention to the manner in which such terms of abject submission to a child misbeseem a father's *mouth*. SCHMIDT: Compare Coriolanus's horror when his mother kneels to him, V, iii, 56.

150. KNIGHT doubts the propriety of the stage-direction which is usually inserted here. 'Lear is not addressing these words to Regan, but is repeating what he would say to Goneril if he should ask her forgiveness. COLLIER: Both 'Kneeling' here and 'Rising' below are inserted in the (MS), so that there can be no dispute as to what was the practice of the ancient stage in this respect. These are what Regan means by 'unsightly tricks.' DAVIES (*Dram. Misc.* ii, 190): Garrick threw himself on both knees, with his hands clasped, and in a supplicating tone repeated this touching, though ironical, petition.

151. unnecessary] JOHNSON: Old age has few wants. STEEVENS: It seems *unnecessary* to children that the lives of their parents should be prolonged. The phrase may mean, old people are useless. So in Massinger's *Old Law* [II, i]: 'Your laws extend not to desert But to unnecessary years.' TYRWHITT: In want of necessaries, unable to procure them. WRIGHT: Lear is merely apologizing ironically for his useless existence. [For the scansion of this line, see WALKER (*Vers.* 275) and ABBOTT, § 458, where it is held that the last two syllables of this word are extra syllables, and that the line has but five accents.]

On her ingrateful top! Strike her young bones,
You taking airs, with lameness!
Corn. Fie, sir, fie!
Lear. You nimble lightnings, dart your blinding flames
Into her scornful eyes! Infect her beauty,
You fen-suck'd fogs, drawn by the powerful sun,
To fall and blast her pride!

159. *top*] *head* Pope, Han.
160. *You taking*] *Infecting* Pope. *Fie, sir, fie*] *Fie, fie for* Q_2. *Fie fie for* Q_1. *Fye, fye, fye* Steev. '93, Bos.
161. Lear.] Om Q_1.
163, 164. *sunne To*] F_3F_4, Cam.
164. *To fall*] *Do, fall* Johns. conj. *O, fall* Cap. *and blast her pride.*] Qq. *and blister.* Ff, Rowe, Knt. *and blast her.* Walker.

159. young bones] JOURDAIN (*Trans. Philological Soc.* 1860–1, p. 141): That is, infants just born, which fairies then had power over, but not afterwards. By 'young bones' the following quotations will, I think, prove the meaning: '—poore soule, she breeds yong bones, And that is it makes her so tutchy sure. *Gon.* What, breeds young bones already!' —*Hist. of King Leir* [See Appendix, p. 397]. 'These dead men's bones lie heere of purpose to Inuite vs to supply the number of The liuing. Come; we'l get young bones.'—*The Atheist's Tragedy*, Act IV, by Cyril Tourneur, 1612. For 'you taking *airs*' read 'you taking *fair'es*,' that is, *fairies*. I am not sure whether the elision would be the two letters *ie*; if only *i* the omission is simply the *f*. JOHN ADDIS, jun. (*N. & Q.* 1867, 3d Ser. vol. xi, 251) suggests, what is undoubtedly correct, that 'young bones' means, not 'infants just born,' but infants 'unborn,' and cites Ford's *Broken Heart*, II, i: 'What think you, If your fresh lady breed young bones, my lord? Would not a chopping boy do you good at heart?' [The phrase also occurs with the same meaning in Brome's *Jovial Crew*, III, i, vol. x, p. 326, Dodsley's *Old Plays*, 1826.—ED.]

160. taking] Malignant, bewitching. See III, iv, 58, and *Ham.* I, i, 163.

164. To fall] MALONE says that this verb is here used actively, meaning to humble or pull down. 'Infect her beauty so as to fall and blast (*i. e.* humble and destroy) her pride.' MASON, on the other hand, thinks that it is intransitive; 'You fen-sucked fogs, drawn up by the sun in order to fall down again and blast her pride.' [The majority of editors incline to Malone's view that it is here transitive (DYCE enumerates fourteen instances in Sh. of the use of 'fall' as a transitive verb; this, however, is not among them), but one of the latest and best, WRIGHT, says that, although in either case it would yield a good sense to this passage, yet it seems preferable, on the whole, to regard it as intransitive, 'as more in keeping with "drawn," which precedes, and "blast," which follows.' SCHMIDT suggests that 'pride' has accidentally been omitted at the end of the line in the Ff, and that the true reading is 'To fall and blister pride.' 'To fall' would be intransitive, and 'pride' used as frequently in Sh. in the sense of 'braggart beauty.' Compare 'a southwest blow on ye And blister ye all o'er.' *Temp.* I, ii, 324; 'Takes off the rose From the fair forehead of an innocent love, And sets a blister there.' *Ham.* III, iv, 42.]

164. and blast her] NICHOLS (*Notes*, &c., No. 2, p. 1) upholds the Ff, because

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Reg. O the blest gods! so will you wish on me, 165
When the rash mood is on.
Lear. No, Regan, thou shalt never have my curse;
Thy tender-hefted nature shall not give
Thee o'er to harshness. Her eyes are fierce, but thine
Do comfort and not burn. 'Tis not in thee 170
To grudge my pleasures, to cut off my train,

165, 166. *O...on*] As in Qq, Del. Dyce, Sing. ii, Glo.+. The first line ends *Gods!* Ff et cet.

166. *mood is on*] *mood*— Qq. *mood's on.* Steev. '93, Knt.

168. *Thy*] *The* Qq.
tender-hefted] *tëder hefted* Q_1. *tender hefted* Q_2. *tender-hearted* Rowe ii, Pope, Coll. (MS), Sing. Ktly.

168–171. *Thy.....train,*] Three lines, the first two ending *ore...burn.* Qq.

169. *Thee*] *the* Q_1.
harshness] *rashness* Johns.

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the foggy state of the atmosphere in England is extremely productive of erysipelas, which attacks the face, '"infecting its beauty," and covering it over with extensive vesications or "blisters."'

168. **tender-hefted**] STEEVENS: *Hefted* seems to mean the same as *heaved*. 'Tender-hefted,' *i. e.* whose bosom is agitated by tender passions. Sh. uses 'hefts' for *heavings* in *Wint. Tale*, II, i, 45. The Qq, however, read, 'tender-hested nature,' which may mean a nature which is governed by gentle dispositions. 'Hest' is an old word, signifying command. DAVIES: I suppose the expression was intended to signify *smooth*, or *soft-handled*, consequently put here for *gentleness of disposition*. KNIGHT: We doubt Steevens's explanation. *Heft,—haft,*—is that which is *haved,—held;* and thus, 'thy tender-hefted nature' may be thy nature which may be held by tenderness. WHITE: Although I fail to see the appropriateness of any sense that may be extracted from either text of the Ff or Qq, I shrink from adopting the very specious reading of the earlier editors: tender-*hearted*. EDINBURGH REVIEW (July, 1869, p. 106): 'Heft' is a well-known older English word for handle, that which holds or contains, and 'tender-hefted' is simply delicately-housed, daintily-bodied, finely-sheathed. 'Heft' was in this way applied proverbially to the body, and Howel has a phrase quoted by Halliwell: *loose in the heft*, to designate an ill habit of body, a person of dissipated ways. SCHMIDT (*Lex.*) quotes this extract, and adds: But is *haft* or *heft*, *i. e.* handle, indeed that which holds or contains, or not rather that by which a thing is held? *Loose in the handle*, applied to a person, could not possibly mean any thing else than what *loose in the heft* is said to have designated. Perhaps 'tender-hefted,' *i. e.* tender-handled, is equivalent to tender, gentle, to touch or to approach; of an easy and winning address, affable. WRIGHT: A heft or haft is a handle, and a nature tender-hefted is one which is set in a tender handle or delicate bodily frame. Regan was less maseuline than Goneril. Cotgrave has, 'Emmanché: m. ée: f. Helued; set into a haft, or handle. Lasche emmanché. Lazie, idle, slothfull, weake, feeble, loose ioynted, faint-hearted.' *Prompt. Parv.* 'Heftyde, manubriatus.'

170. **burn**] MALONE: So in *Timon*, V, i, 134: 'Thou sun, that comfort'st, burn!'

To bandy hasty words, to scant my sizes, 172
And in conclusion to oppose the bolt
Against my coming in; thou better know'st
The offices of nature, bond of childhood, 175
Effects of courtesy, dues of gratitude;
Thy half o' th' kingdom hast thou not forgot,
Wherein I thee endow'd.

Reg. Good sir, to th' purpose.

Lear. Who put my man i' th' stocks? [*Tucket within.*

Corn. What trumpet's that?

Reg. I know't,—my sister's. This approves her letter, 180
That she would soon be here.—[*Enter Oswald.*] Is your lady come?

Lear. This is a slave whose easy-borrow'd pride
Dwells in the fickle grace of her he follows.—

174. *know'st*] *knowest* Qq.

176. *dues*] *and dues* Rowe, Pope, Han.

177. *hast thou*] *thou hast* Rowe ii+, Jen. Ec.

178. *endow'd*] *indow'd* Q_1. *endowed* Q_2.

to th'] *too'th* Q_1. *to the* Q_2. *to' th'* $F_1F_2F_3$.

179. [Tucket within.] Coll. After line 178, Ff. Trumpets within. Rowe.

180. *know't,—my*] Dyce. *know't my* QqF_1F_2, Sta. *know't; my* Cam. Wr. *know't, my* F_3F_4 et cet.

180. *letter*] *letters* Qq.

181. [Enter Oswald.] Dyce. Enter Steward. (after *that?* line 179), Qq. (after *stocks?* line 179), Ff. Enter Oswald. (after line 179), Coll.

182. *easy-borrow'd*] Cap. *easie borrowed* QqFf. *easy-borrowed* Theob.+, Sch.

183. *fickle*] *fickly* F_1F_2. *fickly* F_3F_4, Rowe.

her he] *her, a* Q_1.

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172. sizes] JOHNSON: To contract my allowances. DELIUS: The same as 'exhibition,' I, ii, 25. WRIGHT: The words 'sizar' and 'sizing' are still well known in Cambridge; the former originally denoting a poor student, so called from the 'sizes' or allowances made to him by the college to which he belonged.

179. Tucket] See II, i, 78.

180. I know't] STEEVENS: Thus in *Oth.* II, i, 179: 'The Moor! I know his trumpet.' It should seem, from both these passages, and others that might be quoted, that the approach of great personages was announced by some distinguishing note or tune appropriately used by their own trumpeters. Cornwall knows not the present sound; but to Regan, who had often heard her sister's trumpet, the first flourish of it was as familiar as was that of the Moor to the ears of Iago. DELIUS considers Steevens's supposition as unlikely, because it was through the letter that Regan knew of Goneril's approach. Delius evidently takes 'this' as the object of 'approves.'

182. easy-borrow'd] ECCLES: Pride that requires no cause of importance to produce it, derived from an insignificant source, depends upon uncertain favour. MOBERLY: Borrowed without the trouble of doing anything to justify it.

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Out, varlet, from my sight!
Corn. What means your grace?
Lear. Who stock'd my servant?—Regan, I have good hope
Thou didst not know on't.—Who comes here?

Enter GONERIL.

O heavens,
If you do love old men, if your sweet sway
Allow obedience, if yourselves are old,
Make it your cause; send down, and take my part!—
Art not ashamed to look upon this beard?—
O Regan, will you take her by the hand?
Gon. Why not by th' hand, sir? How have I offended?
All's not offence that indiscretion finds
And dotage terms so.
Lear. O sides, you are too tough;
Will you yet hold?—How came my man i' th' stocks?
Corn. I set him there, sir; but his own disorders
Deserved much less advancement.
Lear. You! did you?
Reg. I pray you, father, being weak, seem so.

185. SCENE XI. Pope, Han. SCENE XII. Warb. Jen.
Lear.] Gon. Qq.
stock'd] *ſtruck* Q$_3$. *ſtrucke* Q$_4$.
I have] *I've* Pope+.
186. *Thou....heavens,*] Pope. Two lines, the first ending *ant* or *on't*, QqFf.
on't] *ant* Qq. *of't* Mal. Steev. Bos.
Who] Lear. *Who* Qq.
SCENE XII. Johns. (after *here?*).
Enter Goneril] Johns. After *grace?* (line 184) in QqFf.
187–189. *If...part!*] Three lines, the first two ending *allow...cauſe*, Qq.
187. *your*] *you* Qq.
188. *Allow*] *alow* Q$_3$. *Hallow* Warb. Theob. Han.
if] *if you* Ff, Rowe, Knt, Sing. Ktly, Sch.
190. [To Gon. Johns.
191. *will you*] Ff+, Sta. Sch. *wilt thou* Qq et cet.
193. *findś*] *fines* Warb. conj.
194, 195. *O...hold?*] One line, Rowe.
195. *Will...stocks?*] Two lines, Ff.
yet hold?] *hold yet?* Cap. conj.
196. *sir*] Om. Q$_3$.
197. *much less*] *no less* Han. *much more* Johns. conj
198. *weak*] *'wake* Han. Jen.
seem so] *deem't so* Warb.

188. **Allow**] UPTON (*Pref.* ix): To be well pleased with, approve of. Compare *Psalm* xi, 6: The Lord alloweth the righteous. STEEVENS: Warburton might have found his emendation [see Textual Notes] in Tate's version.

197. **less advancement**] PERCY: A still worse, or more disgraceful, situation; a situation not so reputable. SCHMIDT: An undisguised sneer.

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If, till the expiration of your month,
You will return and sojourn with my sister,
Dismissing half your train, come then to me;
I am now from home and out of that provision
Which shall be needful for your entertainment.
Lear. Return to her? and fifty men dismiss'd?
No, rather I abjure all roofs, and choose
To wage against the enmity o' th' air,
To be a comrade with the wolf, and howl
Necessity's sharp pinch! Return with her?

199. *month*] *moneth* QqF$_1$F$_2$F$_3$.
202. *I am*] *I'm* Pope+, Dyce ii, Huds.
204. *her?*] Ff, Rowe, Pope, Theob. Han. Coll. Del. Wh. Sch. *her!* Sing. Ktly. *her*, Qq et cet.
206. *o' th'*] *oth'* F$_1$F$_2$. *of the* Qq. Cap. Ktly.
207. *comrade*] *Comerade* F$_4$. *howl*] Coll. ii, iii, (MS). *owl*, or *Owle*, QqFf. *owl;* Theob. Johns. *owl*, or *owl*,— Rowe et cet.

206, 207. **To wage . . . howl]** THEOBALD (followed by HANMER) transposed these lines so as to make 'Necessity's sharp pinch,' the object of 'wage.' This JENNENS pronounces nonsense, because 'it is that "pinch" which forces a man to "wage;" *war* is understood, or perhaps it is the very word instead of "wage." "Necessity's sharp pinch" is in apposition to "To be a comrade,"' &c. CAPELL: 'To wage,' is to wage combat or battle. STEEVENS says, that *wage* is often used thus, intransitively, but the only instance that he cites is in I, i, 154, where 'wage' means to wager. According to SCHMIDT (*Lex.*), this is the only instance of its use in Sh. KEIGHTLY inserts *war* in the text.

207. **howl]** This change from *owl* of the QqFf to 'howl' is due to COLLIER'S (MS), and, to my mind, carries conviction. In the old reading, which renders 'Necessity's sharp pinch' parenthetical, there is a tameness out of place at the close of Lear's wild outburst, which is, it seems to me, thoroughly un-Shakespearian. In the present text there is a climax, terrible in its wildness: roofs are to be abjured, storms braved, and famine howled forth among wolves. What companionship is there between wolves and owls, beyond the fact that they are both nocturnal? Yet what grates me in the old reading is, not so much the association of the wolf and owl, but the un-Shakespearian feebleness of bringing in 'Necessity's sharp pinch' as an explanation of what it is to abjure roofs and to be a comrade with wolves. As if Lear would stop to explain that people did not usually prefer such houseless poverty or such companionship, but that it was only the sharp pinch of necessity that drove them to it. In the old text there is no crest to the wave of Lear's passion; it surges up wild and threatening, and then when it should 'thunder on the beach' it subsides into a gentle apologetic ripple. Theobald's transposition of the lines, or any change that will avoid putting 'Necessity's sharp pinch' in apposition with the rest of the sentence, is better than the old text. SCHMIDT must have felt this, although he does not say so; he puts a full stop after 'owl,' and makes 'Necessity's sharp pinch' an anacoluthon. Furthermore, SCHMIDT says the circumstances enumerated in lines 205, 206, and 207 are those under which the sharp pinch of necessity is felt, but they

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Why, the hot-blooded France, that dowerless took
Our youngest born, I could as well be brought
To knee his throne, and, squire-like, pension beg
To keep base life afoot. Return with her?
Persuade me rather to be slave and sumpter
To this detested groom.

Gon. At your choice, sir.

209. *Why, the*] *Why the* QqF_1F_2. *Why? the* F_3F_4, Rowe, Pope.
hot-blooded] Pope. *hot-bloodied* Ff. (*bloudied* F_3). *hot blood in* Qq. (*bloud* Q_4).
209, 210. *took.....brought*] One line, Qq.
211. *beg*] *bag* Q_1.
214. [Looking on the Steward. Johns.

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are not the sharp pinch itself. If it be objected that to howl a pinch is a violent metaphor, I reply that it is not more violent than to take up arms against a sea. As far as concerns the addition or the omission of *h* in Shakespeare's day, I can only urge the exceeding difficulty, if not impossibility, of deciding what words were aspirated and what were not; in the old MSS, especially of the XIIIth century, the use of the *h* is very 'uncertain and confused' (—Ellis, p. 598). In process of time the number of words in which it was customary to drop the *h* diminished, until now, as Ellis says (p. 221), there are but five: *heir, honest, honour, hostler,* and *hour* [qy. *herb?*], which it is 'social suicide to aspirate.' Wherefore the absence of the *h*, in the present passage, is not fatal to the emendation; the only instance in the Folio where 'owlet' is used, it is spelled *Howlet*. Note too, as a slight corroboration of the present reading, that in III, i, 13 occurs the phrase 'the belly-*pinched wolf*'; and the *howling* of the *wolf* is again referred to in III, vii, 62. But whether or not the old pronunciation was *owl* or *howl*, and whether or not all the old texts have *owl*, I adhere to the maxim of the great Bentley: *sana ratio vel centum codicibus potior.* DYCE's opinion (*Strictures*, &c., p. 6) should be recorded here, so emphatic is his condemnation of the present text: 'the glaring absurdity of "the old corrector's aspirate" . . . will inevitably be treated by every future editor with the intense contempt it deserves.' MOBERLY, although he does not adopt it, pronounces 'howl' 'another instance of improvement in the text, suggested' by Collier's (MS), and adds that, when thus read, the lines become 'convincingly forcible.'—ED.

209. **hot-blooded France**] For instances of nouns which express the subject of the thought without any grammatical connection with a verb, see IV, vi, 77: 'That thing you speak of, I took it for a man;' *Ham.* I, v, 53; and ABBOTT, § 417.

211. **knee**] From the only other use of this word in Sh. as a verb (*Cor.* V, i, 5), Schmidt infers, very erroneously I think, that this does not here mean to kneel down before France's throne, but to travel thither on the knees. The passage in *Cor.* is not parallel.

213. **sumpter**] COTGRAVE, cited by WRIGHT, sufficiently defines this: 'Sommier: m. A Sumpter-horse; (and generally any toyling, and load carrying, drudge, or groome).'

214. **groom**] For the sake of scansion ABBOTT, § 484, would pronounce this as a dissyllable.

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Lear. I prithee, daughter, do not make me mad.
I will not trouble thee, my child; farewell.
We'll not see more meet, no more see one another.
But yet thou art my flesh, my blood, my daughter;
Or rather a disease that's in my flesh,
Which I must needs call mine; thou art a boil,
A plague-sore, an embossed carbuncle,
In my corrupted blood. But I'll not chide thee;
Let shame come when it will, I do not call it;
I do not bid the thunder-bearer shoot,
Nor tell tales of thee to high-judging Jove.
Mend when thou canst; be better at thy leisure.
I can be patient; I can stay with Regan,
I and my hundred knights.
Reg. Not altogether so;
I look'd not for you yet, nor am provided
For your fit welcome. Give ear, sir, to my sister;
For those that mingle reason with your passion

215. *I*] *Now I* Qq, Jen. Mal. Ec.
216. *thee, my*] *thee. My* Johns.
219. *that's in*] *that lies within* Qq.
220. *boil*] Mal. *Bile* $Q_1F_3F_4$+, Cap. Jen. Del. Sch. *Byle* $Q_2F_1F_2$.
221, 222. *A...In my*] One line, Qq.
221. *plague-sore*] Hyphens, F_3F_4.
an] *or* Ff+, Knt, Sch.
embossed] Cap. *imboſſed* Qq Ff+, Jen.
224. *thunder-bearer*] *thunder-beater* Warb. (misprint, corrected in Errata).
225. *tales*] *tailes* Q_1.
high-judging] Hyphen, F_2F_3.
228. *I*] *Ay* Anon.
228–231. *Not...passion*] Four lines, ending *yet,....welcome,....thoſe....paſſion*, Qq.
228. *altogether so*] *altogether ſo ſir* Qq, Cap. Jen. Steev. Ec. Var. *all together* Pope, Han.
229. *look'd*] *looke* Qq.
230. *sir*] Om. Q_2, Pope+.
231. *your*] *you* F_2.

220. boil] MALONE first changed the spelling of this word, of which the spelling in the *Prompt. Parv.*, Cotgrave, QqFf, &c. betokens a uniform pronunciation. Cotgrave (s. v. *Bosse*) gives it as a synonym of 'plague-sore.'

221. embossed] This word is used by Sh. in two different senses, and has consequently given rise to some discussion, chiefly carried on in the pages of *Notes & Queries;* (references to all the communications will be found in the Bibliography.) FURNIVALL (*N. & Q.* 4th Ser. xi, 507) at last showed that there was here a confusion of two different words. One is from the French *embosser*, defined by Cotgrave: 'To swell, or arise in bunches, hulches, knobs; to grow knottie, or knurrie.' In this sense it is used here. The other is from the Old French: '*emboser*, emboiter, enchâsser une chose dans une autre.—Ducange, v. *imbotare*.'—Hippeau. This is Cotgrave's '*Emboister:* To imbox, inclose, insert, fasten, put, or shut vp, as within a box,' and is Shakespeare's word in *All's Well*, III, vi, 107.

Must be content to think you old, and so—
But she knows what she does.
Lear. Is this well spoken?
Reg. I dare avouch it, sir. What, fifty followers?
Is it not well? What should you need of more?
Yea, or so many, sith that both charge and danger
Speak 'gainst so great a number? How in one house
Should many people under two commands
Hold amity? 'Tis hard; almost impossible.
Gon. Why might not you, my lord, receive attendance
From those that she calls servants or from mine?
Reg. Why not, my lord? If then they chanced to slack ye,
We could control them. If you will come to me,
For now I spy a danger, I entreat you
To bring but five and twenty; to no more
Will I give place or notice.
Lear. I gave you all—
Reg. And in good time you gave it.
Lear. —Made you my guardians, my depositaries;
But kept a reservation to be follow'd

232. *you old*] *you are old* Qq. *so*—] Rowe. *so*, QqFf.
233. *spoken*] *spoke now* Qq, Jen. Steev. Ec. Var.
234. *What, fifty*] Rowe. *what fifty* QqFf.
236. *sith that*] *since* Pope+.
237. *Speak*] *Speakes* Qq. *one house*] *a house* Qq.
242. *Why...ye,*] Two lines, Ff. *chanced*] *chanc'd* Ff. *chanc'ſt* Q_4. *chanc'ſt* Q_5.
242. *ye*] Ff+, Jen. Sta. Sch. *you* Qq et cet.
243. *you will*] *you'll* Pope+.
244. *For....danger,*] In parenthesis, Q_2Ff.
245. *but*] Om. F_3F_4.
247. *all*—] Rowe. *all.* QqFf.
249. *kept*] *keep* F_3F_4, Rowe. *follow'd*] Pope. *followed* Qq Ff, Rowe, Sch.

236. sith] See I, i, 179.
246. give . . . notice] WRIGHT: Recognize.
247. And . . . it] HUDSON: Observe what a compact wolfishness of heart is expressed in these few cold words! It is chiefly in this readiness of envenomed sarcasm that Regan is discriminated from Goneril; otherwise they seem almost too much like mere repetitions of each other to come fairly within the circle of Nature, who never repeats herself.
248. guardians] MOBERLY: The guardians under me of my realms. So in the Bible 'Jeroboam's nursing father,' means he to whom Jeroboam gives his children to nurse.

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With such a number. What, must I come to you
With five and twenty? Regan, said you so?
Reg. And speak 't again, my lord; no more with me.
Lear. Those wicked creatures yet do look well-favour'd,
When others are more wicked; not being the worst
Stands in some rank of praise.—[*To Gon.*] I'll go with thee.
Thy fifty yet doth double five and twenty,
And thou art twice her love.
Gon. Hear me, my lord:
What need you five and twenty, ten, or five,
To follow, in a house where twice so many
Have a command to tend you?
Reg. What need one?
Lear. Oh, reason not the need; our basest beggars
Are in the poorest thing superfluous.
Allow not nature more than nature needs,

250. *number.*] *number?* Ff.
What] Om. Pope+.
251. *twenty? Regan,*] *twenty,* Regan, Q_2. *twentie,* Regan Q_1. *twenty, Regan?* Cap. Steev. Ec. Var. Knt, Dyce, Glo.+, Mob. Huds.
252. *speak 't*] *speak it* Cap. Steev. Ec. Var.
253, 254. *favour'd,...wicked;*] Theob. *favor'd.....wicked,* Q_1Ff ($favor'd$, F_3) Rowe. *favour'd.....wicked.* Pope. Han. Johns. Jen. *favoured...wicked:* Sch.
253, 254. *wicked...wicked*] *wrinkled ...wrinkled* Warb.
253. *look*] *seem* Q_2, Jen. *seeme* Q_3.
254. *the*] Om. Pope+.
255. [To Gon.] Han.
257. *art*] *hast* Pope, Han.
260. *need*] *needs* Q_2, Pope+, Jen. *needes* Q_1.
261. *need*] *deed* Qq.

253, 255. **Those ... praise.**] CAPELL, whose punctuation is substantially followed by KNIGHT, DELIUS, and MOBERLY, puts a stop after 'well-favour'd,' and a comma after 'wicked,' thus preserving, as he claims, 'a natural and just thought full of dramatic beauty.' The objection to the present text he finds in 'Those,' which, he says, makes the sentence 'particular, confining it to some persons then present, which are Regan and Goneril.' His interpretation of line 253 is that 'it is expressive of the speaker's astonishment that the judgement of heaven is not fallen upon his daughters for their wickedness; that they are still "well-favour'd," and their beauty not blasted, as he had particularly imprecated upon one of them a few pages before. The line should be spoken with bitterness, a contracted brow, and surveying them from head to foot, and a great pause made between that and the next line.' STEEVENS: A similar thought appears in *Cym.* V, v, 215–217, 'It is I that all the abhorred things of the earth amend By being worse than they.'

261. **Oh, reason, &c.**] COLERIDGE: Observe that the tranquillity which follows the first stunning of the blow permits Lear to reason.

262. **superfluous**] MOBERLY: Have in their deepest poverty some very poor thing which may be called superfluous.

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Man's life is cheap as beast's. Thou art a lady;
If only to go warm were gorgeous,
Why, nature needs not what thou gorgeous wear'st,
Which scarcely keeps thee warm. But for true need,—
You heavens, give me that patience, patience I need!
You see me here, you gods, a poor old man,
As full of grief as age; wretched in both.
If it be you that stirs these daughters' hearts
Against their father, fool me not so much
To bear it tamely; touch me with noble anger,

264. *life it*] *life as* Q_4. *life's as* Q_5, Jen. Glo.+, Mob.
beast's] Cap. *beasts* QqF_3F_4. *Beastes* F_1F_2. *beasts'* Han. Sch.
266. *wear'st*] *wearest* Qq.
267. *warm. But.....need,*—] Steev. *warme, but.....need,* QqFf (*need:* F_4). *warm; but...need,* Rowe+, Jen. *warm. But...need!* Johns. *warm.—But...need,* Cap.
268. *that patience, patience*] *that patience which* Pope+. *that: patience, patience* Jen. Sch. *but patience, patience* Coll. iii. *your patience that* Nicholson.*
269. *man*] *fellow* Qq.
271. *stirs*] F_3, Ktly, Cam. Wr. Sch. *stirres* $QqF_1F_2F_3$. *stir* Rowe et cet.
272. *so*] *to* Q_4. *too* Q_5.
273. *tamely*] *lamely* Qq.

265. **gorgeous**] WALKER (*Vers.* 178) doubts if this word be the correct one. 'Note "gorgeous" in the next line, and see *Shakespeare* as to such repetitions.'

267. **need,—**] MOBERLY: To imagine how Shakespeare would have ended this sentence, one must be a Shakespeare. The poor king stops short in his definition; it is too plain that his true need is patience.

268. **that . . . need!**] CAPELL: The repetition of 'patience' is energetical, and 'that' a word of great force; importing—that patience which is seen in you, 'heavens,' that patience which none but you can bestow on one in my situation. MASON: The passage should run thus: 'but for true need, You heavens! give me patience:—patience I need.' Nature needs not the gorgeous habits you wear, but to supply a real need, you heavens! give me patience—patience I need indeed. HUDSON follows Mason's reading of this line. JERVIS gives what is essentially the same reading. MALONE: I believe the word 'patience' was repeated inadvertently by the compositor. WHITE and KEIGHTLEY adopted this conjecture of Malone's. RITSON: The compositor has repeated the wrong word. Read: 'give me that patience *that* I need.' Or, still better, perhaps: 'give me patience!—that I need.' COLLIER (ed. ii): Instead of 'that patience' the (MS) has '*but* patience.' We may doubt whether the line did not originally run: 'give me but patience that I need.' DYCE: I would not assert, with Capell, that the old text is uncorrupted. WALKER (*Crit.* iii, 278) prefers either Malone's conj. or Ritson's second suggestion. WRIGHT: If any change be made Mason's seems best. ABBOTT, § 476, would make 'give . . . need' a separate line, pronouncing the second 'patience' as a trisyllable.

271. **that stirs**] For instances of the relative with a plural antecedent followed by a singular verb, see ABBOTT, § 247.

272, 273. **so . . . To**] See I, iv, 36.

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And let not women's weapons, water-drops,
Stain my man's cheeks!—No, you unnatural hags,
I will have such revenges on you both
That all the world shall—I will do such things,—
What they are, yet I know not; but they shall be
The terrors of the earth. You think I'll weep;
No, I'll not weep. [*Storm and tempest.*
I have full cause of weeping; but this heart
Shall break into a hundred thousand flaws,
Or ere I'll weep.—O Fool, I shall go mad!
[*Exeunt Lear, Gloucester, Kent, and Fool.*

Corn. Let us withdraw; 'twill be a storm.

Reg. This house is little; the old man and's people
Cannot be well bestow'd.

Gon. 'Tis his own blame; 'hath put himself from rest,

274. *And let*] Ff, Knt, Dyce, Sta. Glo.+, Sch. *O let* Qq et cet.

277. *shall*—] *fhall*, Q_2.
things,—] Han. *things*, QqFf+.

279. *earth.*] Johns. *earth*, Q_1F_4. *earth;* Q_2F_3. *earth?* F_1F_2.
[Storm and tempest.] Ff, after *weeping*, line 281. After *storm*, line 284, Pope. Om. Qq. Storm heard at a Disance. (after *heart*, line 281), Coll.

280–282. *No...flaws,*] Jen. Two lines, the first ending *weeping*, QqFf+, Cap.

281. *I have*] *Though I have* Han.
but this] *This* Pope+.

282. *into a hundred thousand*] *in a* 100 *thoufand* Q_1. *in a thoufand* Q_2. *into a thousand* Pope+, Cap.
flaws] *flowes* Qq.

283. *Or ere*] *Ere* Q_2. *Or e'er* F_3F_4, Rowe, Pope, Theob. Han. Dyce ii.
I'll] *ile* Qq. *Ile* F_1. *I'F*$_2$*F*$_3$*F*$_4$+, Jen.

[Exeunt...Fool.] Q_2 (subs). Exeunt Lear, Leifter, Kent... Q_1. Exeunt. Ff.

SCENE XII. Pope, Han. SCENE XIII. Warb. Johns. Jen.

284. Corn.] Duke Qq.
withdraw; 'twill] *withdraw us; it will* Ktly.

284–288. *Let.....folly.*] QqFf. Lines end *house...cannot...put...folly*, in Cap. Steev.'93, Ec. Lines end *house...cannot...bestow'd...rest,...folly*. Bos. Lines end *storm...people...blame;...folly*. Ktly.

285. *little*] *small* Pope, Han.
and's] $F_2F_3F_4$, Rowe, Coll. Sing. Wh. Sch. *an'ds* F_1. *and his* Qq et cet.

286. *bestow'd*] *bestowed* Qq, Sch.

287. *blame; 'hath*] Dyce ii, Huds. *blame hath* QqFf+, Coll. Sta. Wh. *blame, he'ath* Han. Jen. *blame; he hath* Cap. Steev. Mal. Ec. Ktly. *blame; hath* Bos. et cet.

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282. **flaws**] MALONE: A 'flaw' signifies a crack, but is here used for a small broken particle. SINGER: This word, as Bailey observes, was 'especially applied to the breaking off of *shivers* or thin pieces from precious stones.'

283. **Or ere**] See *Ham.* I, ii, 147. HAZLITT: If there is anything or any author like the yearning of the heart [in this scene], these throes of tenderness, this profound expression of all that can be thought and felt in the most heart-rending situations that it exhibits, we are glad of it; but it is in some author we have not read.

287. **blame; 'hath**] COLLIER, following the QqFf, says that 'blame' is the

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And must needs taste his folly.
Reg. For his particular, I'll receive him gladly,
But not one follower.
Gon. So am I purposed.—
Where is my lord of Gloucester?
Corn. Follow'd the old man forth; he is return'd.

Re-enter GLOUCESTER.

Glou. The king is in high rage.
Corn. Whither is he going?
Glou. He calls to horse; but will I know not whither.
Corn. 'Tis best to give him way; he leads himself.
Gon. My lord, entreat him by no means to stay.
Glou. Alack! the night comes on, and the high winds
Do sorely ruffle; for many miles about
There's scarce a bush.
Reg. Oh, sir, to wilful men
The injuries that they themselves procure
Must be their schoolmasters. Shut up your doors.
He is attended with a desperate train;

288. *And*] *He* Coll. (MS).
290. Gon.] Duke. Qq.
purposed] *pusposd* Q_1.
290, 291. *So...Gloucester?*] One line, Qq.
292. Corn.] Reg. Qq.
Follow'd] Pope. *Followed* Qq Ff, Sch.
Re-enter...] As in Dyce. Enter... (after line 291), QqFf. Re-enter... (after line 291), Cap.
293, 294. *rage...but will*] *rage, and will* Qq, Pope, Theob. Warb. Johns.
293. *Whither*] *Whether* F_1F_2.
294. *whither*] *whether* Qq, F_1F_2.
295. Corn.] Re. Q_1. Reg. Q_2.
best] *good* Qq.
297. *high*] Ff+, Cap. Knt, Coll. Dyce i, Sch. *bleak* Qq et cet.
298, 299. *Do...bush.*] One line, Qq.
298. *ruffle*] *ruffel* Q_1. *ruffell* Q_2. *russle* Pope, Han. Jen. *rustle* Cap. Ec.
299. *scarce*] *not* Qq, Jen.

nominative to 'hath put.' DYCE (ed. ii) marks the absorption of *he* in 'hath' by an apostrophe. See II, ii, 114.

289. **particular**] WRIGHT: For himself, for his own sake. Compare *Ant. and Cleop.* IV, ix, 20; where 'in thine own particular' means as far as you yourself are concerned. See, also, *All's Well*, II, v, 66.

296. **stay**] HALLIWELL: 'Storme begins' is here a MS stage-direction in a copy of the first edition of 1608, in the handwriting of one contemporary, or nearly so, with Sh.

302. **train**] ECCLES: We are led to imagine, from a passage in Act III, that Lear's attendant knights had not yet arrived. CLARKE: Regan's barefaced pretence,—insisting on speaking of her old father as still attended by a large train of

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And what they may incense him to, being apt
To have his ear abused, wisdom bids fear.
Corn. Shut up your doors, my lord; 'tis a wild night;
My Regan counsels well. Come out o' th' storm.
[*Exeunt.*

ACT III

SCENE I. *A heath.*

Storm still. Enter KENT *and a* Gentleman, *severally.*

Kent. Who's there, besides foul weather?
Gent. One minded like the weather, most unquietly.
Kent. I know you. Where's the king?
Gent. Contending with the fretful elements;
Bids the wind blow the earth into the sea,
Or swell the curled waters 'bove the main.

303. *to*] *too* Q_1F_1.
305. *wild*] *wil'd* F_1F_2.
306. *Regan*] Reg Q_1.
o' th'] *oth'* F_1F_2. *at'h* Q_1. *ath* Q_2.
[Exeunt.] Exeunt omnes. Q_2.
A heath.] Rowe.
Storm still.] Om. Qq. A Storm is heard, with Thunder and Lightning. Rowe.
severally] Ff. at seuerall doores. Qq. meeting. Cap.
1. *Who's there*] *Whats here* Q_1. *What's heere* Q_2. *What's here* Cap. Jen. *Who's here* Mal. Steev. Bos. Coll. Sing. Wh. Ktly.
besides] *befide* Qq, Cap. Jen. Steev. Ec. Var. Coll. Sing. Ktly.
4. *elements*] *element* Qq, Cap. Steev. Var.

followers, both in this speech and the one a little before, where she talks of there not being room for 'the old man and his people,' while in reality he has with him only his faithful Kent and Fool,—is thoroughly in character with her brassy nature.

4. elements] *Element* of the Qq is, as Capell says, the *air* alone. That the Ff are right, see III, ii, 16.

5. Bids] See II, iv, 287.

6. main] CAPELL: This is put, as every one sees, for—*the land;* it is still a sea-term for it, and often us'd in that sense by old voyage-writers, from whom Sh. had it; the sound pleas'd him; and he made no scruple of using it, well knowing it could not be mistaken. WRIGHT: Steevens quotes from Bacon's *Considerations touching a War with Spain* (*Life and Letters*, ed. Spedding, vii, 490): 'In the year that followed, of 1589, we gave the Spaniards no rest, but turned challengers, and invaded the main of Spain;' where the context shows that he is not speaking of what was technically known as 'the Spanish main,' but of the landing an army on the coast of Spain itself. In the very next page Bacon says: 'In the year 1596 was the second invasion that we made upon the main territories of Spain,' which shows clearly what

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That things might change or cease; *tears his white hair, 7
* Which the impetuous blasts, with eyeless rage,
* Catch in their fury, and make nothing of;
* Strives in his little world of man to out-scorn 10
* The to-and-fro-conflicting wind and rain.
* This night, wherein the cub-drawn bear would couch,

7–15. *tears...all.*] Om. Ff, Rowe. Cap.
10, 11. Om. Pope, Han.
11. *to-and-fro-conflicting*] Hyphens,
12. *wherein*] *in which* Pope, Han.

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was meant by 'the main' in the former passage. DELIUS doubts that this means the land; the sense being rather that the curled waters swell above their own especial domain, the sea, and overflow the land. JENNENS: Though all the editions have 'main,' it is very likely Sh. wrote *moon*, which is much better, because it more strongly expresses (according to Shakespeare's custom) the confusion which Lear in his rage would have introduced into nature; besides, 'main' is ambiguous, applicable to sea or land. The effect of overflowing the land is not so great nor so certain confusion; the sea often does that and returns to its usual bounds; whereas the swelling of the waters above the moon is entirely preternatural, and best answers the madness of bidding the wind blow the earth into the sea. According to SCHMIDT (*Lex.*), Sh. uses 'main' more frequently for the sea than for the land, but here clearly for the latter.

8, 9. **Which . . . of**] HEATH: Which the impetuous blasts, with undiscerning rage, catch in their fury, and scatter or disperse to nothing as fast as he tears it off. DELIUS, more correctly, interprets 'make nothing of' as meaning to treat with irreverence; as SCHMIDT says, it is the opposite to 'make much of.'

10. **little world of man**] There may be a reference here to the phraseology of the early astrologers, who were wont to call Man the microcosm, or 'the little world,' as containing in miniature the elements of the macrocosm, which is the universe, terrestrial and heavenly. See Cornelius Agrippa *Magische Werke*, ii, cap. 27; or Paracelsus *Sagacis Philosophiæ*, 1658, Lib. i, p. 532, *a*. In vol. ix of Dodsley's *Old Plays* there is *A Morall Maske* by Thomas Nabbes, called *Microcosmus*, 1637; in the commendatory verses both by Rich. Broome and Will. Cufaude, 'man' is spoken of as 'the little world.' I am not sure that the macrocosm is not referred to by Gloucester in IV, vi, 133: 'O ruin'd piece of nature! This great world shall so wear out to nought,' perhaps alluding to the bond which, as astrologers maintain, exists between the little world and the great world. In reference to the macrocosm, see notes on *Faust*, either in Hayward's or Taylor's translation.—ED.

10. **out-scorn**] STEEVENS: I suspect we should read 'out-*storm*.' Compare *Lovers' Complaint*, 7: 'Storming her world with sorrow's wind and rain.'

12. **cub-drawn**] POPE: A bear drawn by nature to its young. UPTON (p. 311, ed. i): That is, having her cubs drawn from her, being robbed of her cubs. WARBURTON: That is, a bear whose dugs have been drawn dry by its young. Even hunger and the support of its young, would not force the bear to leave her den on such a night. STEEVENS notes the recurrence of the same idea in *As You Like it*, IV, ii, 115 and 127.

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* The lion and the belly-pinched wolf
* Keep their fur dry, unbonneted he runs,
* And bids what will take all.*
Kent. But who is with him?
Gent. None but the Fool; who labours to out-jest
His heart-strook injuries.
Kent. Sir, I do know you;
And dare, upon the warrant of my note,
Commend a dear thing to you. There is division,
Although as yet the face of it is cover'd
With mutual cunning, 'twixt Albany and Cornwall;
Who have—as who have not, that their great stars
Throned and set high?—servants, who seem no less,
Which are to France the spies and speculations

13. *belly-pinched*] Hyphen, Pope.
17. *heart-strook*] F_3F_4, Cap. Knt, Sch. *heart-ſtrooke* F_2F_c. *heart ſtrooke* Qq. *heart-struck* Rowe et cet.
18. *note*] *Arte* or *art* Qq, Cap. Mal. Steev. Bos.
19. *There is*] *There's* Pope+, Dyce ii.
20. *is*] Ff+, Cap. Sch. *be* Qq et cet.
21. *cunning*] *craft* Pope, Han.
22–29. *Who have.....furnishings,*] Om. Qq. In the margin, Pope, Han.
22. *that*] *whom* Rowe ii+.
stars] *Starrs have* Ktly.
23. *Throned*] *Throm'd* Ff. *Throne* Theob. ii, Warb. Johns. Cap. Ec. Dyce ii, Huds. Coll. iii.
high?—] *high?* Rowe ii. *high;* Ff. *high*, Rowe i.

15. **take all**] SCHMIDT: An exclamation of despair, like 'Lucifer take all'; 'a shame take all,' &c.; also, apparently, by players when staking all on a single card. 'Wouldst thou fight well?' asks Anthony of Enobarbus, and the latter replies 'I'll strike, and cry Take all.' French *Va tout!*

18. **my note**] JOHNSON: My observation. CAPELL (who here followed the Qq) explains *art* as the 'art of manners and face-judging, skill in knowledge of men.' MALONE quotes as in favour of the Qq, *Mach.* I, iv, 11, 12. HUDSON: But it appears Kent 'knows' his man, and therefore has no occasion to use the *art* or skill in question.

19. **dear**] See I, iv, 266.

23. **who seem no less**] CAPELL supposes that this means servants that seem as great as themselves, servants in high place. DELIUS, however, interprets it as servants who seem to be no less, or no other, than what they are—namely, servants.

24. **speculations**] JOHNSON (*Dict.*): Examiner, spy. The word is found nowhere else, and is probably here misprinted for *speculators*. [This conj. was adopted by SINGER (ed. ii), and HUDSON.] COLLIER (ed. ii): *Spectators* is the word substituted by the (MS). 'Speculations' cannot well on any account be right, while *spectators* completes both meaning and metre; of course, the emphasis in *spectators* must not here be placed on the second syllable. See SCHMIDT (*Lex.*), p. 1421, for a list of over sixty instances in Sh. of the use of the abstract for the concrete, to which 'discretion,' II, iv, 145, may be added.

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Intelligent of our state. What hath been seen,
Either in snuffs and packings of the dukes,
Or the hard rein which both of them have borne
Against the old kind king, or something deeper,
Whereof perchance these are but furnishings;
* But true it is, from France there comes a power
* Into this scatter'd kingdom; who already,
* Wise in our negligence, have secret feet
* In some of our best ports, and are at point

25. *state.*] Ff +, Sch. *state;* Steev. et cet.
hath] *have* Pope ii.
27. *have*] *hath* F_4.
29. *furnishings;*] Cap. *furnishings*— Rowe+. *furnifhings.* Ff, Johns. *flourishings.* Coll. (MS).
30–42. *But...you.*] Om. Ff, Rowe.
30. *But*] *And* Han.
31–35. *Into...far*] As in Pope. Four lines, ending *negligence...Ports,...banner ...farre* in Qq.
31. *scatter'd*] *fcattered* Q_1. *fcatter'd* Q_2. *fhatter'd* Han. *scathed* Warb.
32. *have*] *hath* Jen.
feet] *fet* Q_1, Johns. Jen. *see* Q_2, *sea* Pope, Theob. Han. *seize* Warb. *foot* Cap. Ec.

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25. **Intelligent**] JOHNSON (*Dict.*): Giving information. STEEVENS: What follows are the circumstances in the state of the kingdom, of which he supposes the spies gave France the intelligence. SCHMIDT cites also III, v, 9, and III, vii, 11.

25–29. **What hath . . . furnishings**] SCHMIDT: Whether these incomplete sentences are due to the poet, or to the style in which the scene has been transmitted to us, cannot be decided; lines 22–29 are lacking in the Qq, and from 30–42 in the Ff, and it is easily conceivable that between 29 and 30 there were other lines which have been omitted in both texts.

26. **snuffs**] WRIGHT: Quarrels. NARES: *To take in snuff* is to be angry, to take offence.

26. **packings**] STEEVENS: Underhand contrivances. [See *Ham.* III, iv, 211.]

29. **furnishings**] JOHNSON: What we now call colours, external pretenses. STEEVENS: A *furnish* anciently signified a *sample*. So in the Epistle before Greene's *Groats-worth of Witte:* 'For to lend the world a furnish of witte she layes her owne to pawne.' STAUNTON: Steevens's illustration from Greene is not conclusive. HUDSON: That is, whereof these things are but the trimmings or appendages, not the thing itself, but only the circumstances or *furniture* of the thing. WRIGHT: In Scotland the trimmings of a lady's dress are called 'furnishings.'

31. **scatter'd**] JOHNSON: Divided, unsettled, disunited. SCHMIDT: Sh. does not elsewhere use the word in this sense. Perhaps Hanmer's *shattered* is right.

32. **feet**] UPTON (p. 195, ed. ii) suggests *seat*—that is, secretly situated, or lodged, or perhaps *see* for the Latin *sedes*, which is used by Douglas in his version of Virgil, and by Chaucer, and which still survives in 'a Bishop's see.' SCHMIDT: This expression is akin to the language of the time, when *footed* meant the same as *landed*.

33. **at point**] See I, iv, 319.

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* To show their open banner. Now to you;
* If on my credit you dare build so far
* To make your speed to Dover, you shall find
* Some that will thank you, making just report
* Of how unnatural and bemadding sorrow
* The king hath cause to plain.
* I am a gentleman of blood and breeding,
* And from some knowledge and assurance offer
* This office to you.*

Gent. I will talk further with you.

Kent. No, do not.
For confirmation that I am much more
Than my out-wall, open this purse and take
What it contains. If you shall see Cordelia,—
As fear not but you shall,—show her this ring,
And she will tell you who that fellow is
That yet you do not know. Fie on this storm!
I will go seek the king.

Gent. Give me your hand;
Have you no more to say?

Kent. Few words, but, to effect, more than all yet;

35. *credit*] *credite* Q_2.
38. *bemadding*] *madding* Pope, Han.
39–42. *The...you.*] Lines end *gentleman,...knowledge and...you.* Cap.
41, 42. *And...you.*] As in Jen. The first line ends *assurance* Qq.
assurance,....you.] *assurance of you, Offer this office.* Pope+. *Assurance of you, offer this office to you.* Cap.
43. *I will*] *I'll* Pope+.
43. *further*] *farther* Qq.
44. *I am*] *I* Qq.
47. *fear*] *doubt* Q_2.
this] *that* Rowe+.
48. *that*] Ff, Jen. Knt, Coll. Del. Wh. Ktly, Sch. *this* Rowe+. *your* Qq et cet.
50, 51. *Give...say I*] One line, Qq.
52–55. Four lines, ending *to...found ...this—...other.* Sch.

35, 36. **so . . . To**] See I, iv, 36; II, iv, 11.

43. **I . . . you**] DELIUS: This implies a courteous postponement or dismissal of a request; this explains Kent's reply.

48. **fellow**] SCHMIDT: That is, companion. It is only by its use in this sense that we can understand Malvolio's blunder: 'let this fellow be looked to: fellow! not Malvolio, nor after my degree, but fellow.' As a general rule this word is found in this sense joined to a possessive pronoun, and therefore many editors prefer '*your* fellow' of the Qq.

52. **to effect**] ABBOTT, § 186: The use of *to* meaning 'with a view to,' 'for an end,' &c., is of course still common before verbs, but the Elizabethans used *to* in this sense before nouns.

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That when we have found the king,—in which your pain 53
That way, I'll this,—he that first lights on him
Holla the other. [*Exeunt severally.* 55

SCENE II. *Another part of the heath. Storm still.*

Enter LEAR *and* Fool.

Lear. Blow, winds, and crack your cheeks! rage! blow!
You cataracts and hurricanoes, spout
Till you have drench'd our steeples, drown'd the cocks!
You sulphurous and thought-executing fires,
Vaunt-couriers of oak-cleaving thunderbolts, 5

53–55. Three lines, ending *King,... lights...other.* Qq.

53, 54. *in...this,*] Ff. *Ile this way, you that* Qq, Jen. *in which you take That way, I this* Pope, Theob. Warb. *for which you take That way I this* Han. Johns.

54. *way,*] *way;* Steev. Ec. Var. Knt.

55. *Holla*] *hollow* QqF$_4$. *Halloo* Warb. Johns.

[Exeunt severally.] Theob. Exeunt. QqFf.

SCENE II.] Scena Secunda. Ff. (Scæna F$_2$). Scene continued by Rowe, Theob. Another part...] Cap. Storm still.] Om. Qq.

1. *winds*] *windes* F$_3$F$_4$. *wind* Qq, Jen. Mal. Steev. Bos. Sing. *rage! blow!*] *blow! rage! and blow!* Cap. conj. (in Corrigenda, vol. x).

2–9. Eight lines, ending *drencht... and...to...head,...flat....natures....make... man.* Qq.

2. *cataracts*] *caterickes* Q$_4$. *carterickes* Q$_5$. *hurricanoes*] *Hyrricano's* F$_4$. *Hurricano's* F$_2$F$_3$F$_4$. *Hircanios* Qq.

3. *our*] Ff. *The* Qq, Jen. *drown'd*] *drownd* Q$_2$. *drown* F$_4$ F$_2$F$_3$, Rowe. *drowne* F$_2$.

4. *sulphurous*] Cap. *fulpherous* Qq. *Sulph'rous* Ff+, Sch. *thought-executing*] No hyphen, Qq.

5. *Vaunt-couriers*] Pope. *vaunt-currers* Qq. *Vaunt-curriors* Ff. *Vaunt-couriers* Cap. *of*] Ff+, Cap. Dyce i, Sch. *to* Qq et cet.

53, 54. in . . . this] WRIGHT: In which your pain (lies) That way, I'll (go) this.

Scene II] This scene is quoted at length, with comments of admiration, in SMITH'S *Longinus*, p. 108.

2. cataracts] MOBERLY: Probably in the sense in which we have καταῤῥακτος ὄμβρος in Greek.

2. hurricanoes] DYCE: Water-spouts. See *Tro. and Cres.* V, ii, 172.

4. thought-executing] JOHNSON: Doing execution with rapidity equal to thought. MOBERLY: This idea seems rather to be involved in the compound than expressed by it; as 'thought-executing' must mean 'executing the thought of Him who casts you.'

5. Vaunt-couriers] STEEVENS: It originally meant the foremost scouts of an army. In Jarvis Markham's *English Arcadia*, 1607: 'As soon as the first vancurrer encountered him face to face.' MALONE: Compare 'Jove's lightnings, the precursors o' the dreadful thunder-claps.'—*Temp.* I, ii, 201. HUNTER (ii, 270) calls attention

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Singe my white head! And thou, all-shaking thunder, 6
Strike flat the thick rotundity o' th' world!
Crack nature's moulds, all germens spill at once
That make ingrateful man!

Fool. O nuncle, court holy-water in a dry house is 10
better than this rain-water out o' door. Good nuncle, in;
ask thy daughters' blessing; here's a night pities neither
wise men nor fools.

6. *Singe*] *fing* Q_4. *Sindge* Ff. *all-shaking*] No hyphen, Qq.
7. *Strike*] *smite* Qq, Glo+, Mob. *o' th'*] *of the* Qq.
8. *moulds*] *Mold* Qq, Pope+, Jen. Ec. *germens*] Cap. *Germains*. Qq, Rowe, Pope. *germaines* F_1F_2. *germanes* F_3F_4. *germins* Theob.+, Coll. Wh. Cam.
9. *make*] *makes* Ff, Rowe, Ktly, Sch.
10–13. Four lines, ending *houſe.... door...bleſſing...foole.* in Qq.
10. *court holy-water*] *court-holy-water* Rowe+.
10, 11. *holy-water....rain-water*] No hyphens, Qq.
11. *this rain-water*] *the Rain-water* F_1F_2, Rowe, Pope i, Han. *the rain-waters* Pope ii+. *o' door*] *a doore* Qq.
12. *ask*] Ff, Rowe, Pope, Han, Cap. Knt, Dyce i, Sch. *and aske* Qq et cet. *daughters'*] *Daughter'* F_3. *pities*] *that pities* Pope+. *neither*] *nether* Q_2. *neyther* Q_4.
13. *men nor fools*] *man nor foole* Qq, Jen. Glo.+, Mob.

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to the use of this 'very rare word' in Harsnet, where one of the Peckhams is called 'the harbinger, the host, the steward, the vaunt-courier, the sacrist, and the pander' to the priests. WRIGHT: Cotgrave gives, 'Avant-coureur: m. A forerunner, Auant curror.'

7. **rotundity**] DELIUS: This, in connection with what follows, suggests not only the sphere of the globe, but the roundness of gestation.

8. **Crack . . . once**] THEOBALD: Crack nature's mould and spill all the seeds of matter that are hoarded within it. See the same thought in *Wint. Tale*, IV, iv, 489. For 'germens,' *i. e.* seeds, see *Macb.* IV, i, 59.

8. **spill**] STEEVENS: To destroy. [See *Ham.* IV, v, 20.]

10. **court holy-water**] STEEVENS: Ray, among his proverbial phrases, p. 184, mentions 'court *holy-water*' to mean *fair words*. The French have the same phrase: *Eau benite de cour*. MALONE: Cotgrave has '*Eau beniste de Cour*. Court holy water; complements, faire words, flattering speeches, glosing, soothing, palpable cogging.' Florio gives '*Mantellizzare*, to flatter, to faune, to claw, to sooth vp, to cog and foist with, to giue one court holie water.' SINGER cites Florio: '*Confiare alcuno*, to soothe or flatter one, to set one a gogge or with faire words bring him into a fooles Paradise, to fill one with hopes, or Court-holy-water.' [WRIGHT follows SINGER in giving this definition from Florio, but neither of them mentions the date of the edition. In the edition of 1598 the definition does not give 'court holy-water;' instead it reads 'to perswade one that the moone is made of greene cheese;' *Dare l'allodola* is there defined 'to giue one court-hollie water, to giue a gudgeon.'—ED.]

12. **pities**] Although the omission of the relative is common enough (see ABBOTT,

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Lear. Rumble thy bellyful! Spit, fire! spout, rain!
Nor rain, wind, thunder, fire, are my daughters.
I tax not you, you elements, with unkindness;
I never gave you kingdom, call'd your children,
You owe me no subscription; then let fall
Your horrible pleasure; here I stand, your slave,
A poor, infirm, weak and despised old man.
But yet I call you servile ministers,
That will with two pernicious daughters join
Your high-engender'd battles 'gainst a head
So old and white as this. Oh! Oh! 'tis foul!

Fool. He that has a house to put's head in has a good head-piece.

The cod-piece that will house
Before the head has any,
The head and he shall louse;

14. *bellyful*'] Mal. *belly full* QqFf. *Spit, fire! spout, rain!*] Cap. *Spit fire, Spout raine*, QqFf (*Spowt* F_1F_2).
16. *tax*] *taxe* Qq.
17. *kingdom*] *kingdoms* Johns.
18–24. Lines end *horrible...and...fer-vile...ioin'd...white...foule*, in Qq.
18. *subscription*] *submission* Pope, Han. *then*] *why then* Qq, Jen. Steev. Ec. Var.
22. *will...join*] Ff, Rowe, Cap. Knt, Coll. i, Del. Sing. Dyce i, Wh. Ktly, Sch. *haue...ioin'd* Qq et cet.
23. *high-engender'd*] *high engendered* Q_2. *battles*] *Battailes* F_1F_2. *Battels* F_3. *battel* Q_1. *battell* Q_2.
24. *Oh! Oh!*] Theob. Warb. Johns. Jen. Ktly. *O, ho!* Ff, Rowe, Pope, Han. Sch. *O* Qq. *O, O,* Cap. et cet.
25. *put's*] *put his* Qq, Mal. Steev. Bos. Knt, Del. Sing. Ktly.
26. [Sings. Cap.
27–34. As in Johns. Four lines, Ff. Prose, Qq.
28. head has any,] *head, has any* Qq.

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§ 244), in dignified speech, yet here in the Fool's speeches this and many other colloquialisms are to be expected.

16. MOBERLY calls attention to the similarity of thought in the song, 'Blow, blow, thou winter wind,' in *As You Like It.*

18. **subscription**] UPTON (p. 292): Allegiance, submission. See I, ii, 24. SCHMIDT: Used nowhere else in Sh. On the other hand, the verb is frequently found meaning to yield, to pay respect, to submit to something.

19. **slave**] WARBURTON, insensible to the drift of these lines, changed this to 'Brave.' 'That is, I defy your worst rage, as he had said just before.' HEATH, in exposing the folly of this change, thus paraphrases: 'Here I stand, submitting to every indignity you can put upon me. Do with me what you please. For I am "a poor, infirm, weak and despised old man." But yet, notwithstanding my submission to your power, I have a right to expostulate and to call you servile ministers.'

27. **cod-piece**] DYCE (*Gloss.*): An ostentatiously indelicate part of the male

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So beggars marry many. 30
The man that makes his toe
What he his heart should make
Shall of a corn cry woe,
And turn his sleep to wake.

For there was never yet fair woman but she made mouths 35 in a glass.

Lear. No, I will be the pattern of all patience. I will say nothing.

Enter KENT.

Kent. Who's there?

31. The man] *That man* F_2F_4+. Sta. Glo.+, Coll. iii, Sch. After *patience*, line 37, Q_4. After *glass*, line 36, Ff et cet.
33. Shall of] *Shall haue* Qq, Jen.
37. *pattern*] *patience* F_2F_4.
SCENE III. Pope+, Jen.
Enter Kent.] As in Q_4, Dyce,
39. *Who's*] *Whose* Q_4.

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dress, which was put to several uses,—to stick pins in, to carry the purse in, &c. &c. [See line 40.]

30. **many**] JOHNSON: That is, a beggar marries a wife and lice. MASON: Rather, so many beggars marry.

31, 32. **The . . . make**] CAPELL: By making a 'toe' of one's 'heart' is signify'd—the making that our last object which should be our first, and under it is shadow'd the king's folly in surrend'ring his power; and this folly he pins upon him still faster by observing—that he surrender'd it to *women*. ECCLES thinks that these lines are but a repetition of the same 'immodest allusion' as is contained in the first quatrain, 'which turns upon the idea of *housing*.' But he thinks 'a greater consistency of meaning' will be attained by reading *head* instead of 'heart.' WHITE: Unless the Fool means that the man who keeps his toe as close as he should keep his counsel or the thoughts of his heart, I do not know what he means. [The meaning, if it be worth a search, seems to be this: A man who prefers or cherishes a mean member in place of a vital one shall suffer enduring pain where others would suffer merely a twinge. Lear had preferred Regan and Goneril to Cordelia.—ED.]

35. ECCLES hazards the remarkable conjecture that this line is 'descriptive of that sort of treachery which the power of beauty enables a woman more readily to practise, and which is shewn by her first addressing a man with kind speeches and expressions of regard, and then turning suddenly round and *making mouths* at his figure represented in a looking-glass.—Possibly an allusion might be designed to an affected disrelish of the liquor contained in a *drinking-glass*, while inwardly, and in reality, to use a common expression, she *takes it to heart*, supposing falsehood and deceit to be the general concomitant of beauty.' MOBERLY: For women, daughters included, are apt to have little faulty ways. [This is the Fool's way of diverting attention after he has said something a little too pointed; the idea of a very pretty woman making faces in a looking-glass raises a smile. For the expression 'making mouths,' see *Ham.* II, ii, 347; IV, iv, 50.—ED.]

37, 38. STEEVENS: So Perillus, in the old play, speaking of Leir: 'But he, the

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Fool. Marry, here's grace and a cod-piece; that's a wise man and a fool.

Kent. Alas, sir, are you here? Things that love night
Love not such nights as these; the wrathful skies
Gallow the very wanderers of the dark,
And make them keep their caves; since I was man,
Such sheets of fire, such bursts of horrid thunder,
Such groans of roaring wind and rain, I never
Remember to have heard. Man's nature cannot carry
Th' affliction nor the fear.

Lear. Let the great gods,

40. *cod-piece*] *codpis* Qq
41. *wise man*] *wiseman* QqF_1F_2, Sch. *Wife-man* F_3F_4.
42-60. *Alas.....sinning.*] Lines end *heere?....these;...of the...caues,...fire,... grones of....remember....cary....force.... dreadfull.....now,...thee....Iustice,...and.... inceſtious,.....couert.....life,.....centers,..... grace,...ſinning*, Qq.
42. *are you*] *fit you* Qq, Jen.
44. *Gallow the*] *gallow, the* Qq. *Gally the* Jen.
wanderers] *wanderer* Qq.
45. *make*] *makes* Qq.
47. *never*] *ne're* Q_1. *nere* Q_2.
49. *fear*] *force* Qq, Pope, Theob. Han. Warb.

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myrrour of mild patience, Puts up all wrongs, and never gives reply.' [See Appendix, p. 396.]

40. **grace**] STEEVENS: In Shakespeare's time, 'the king's grace' was the usual expression.

40. **cod-piece**] DOUCE: Sh. has with some humour applied this name to the Fool, who, for obvious reasons, was usually provided with this unseemly part of dress in a more remarkable manner than other persons.

42. **are you here**] JENNENS, following the Qq, says that the reading of the Ff seems to be 'an alteration made for the ease of the actors, that he who acted Lear might not have the trouble of sitting down on the ground, and rising again; but if propriety of action take place, what can be more proper than Lear's seating himself, after his last speech?' Jennens inserts a stage-direction to that effect.

44. **Gallow**] WRIGHT: That is, terrify. 'Gally' in the same sense is still used as a provincialism. See Jennings on the Dialects in the West of England. In the Glossary to Palmer's Devonshire Dialogue, 'Galled' is explained as 'frightened.' In the Encyclopædia Britannica (eighth ed.), art. Mammalia, p. 232, col. 2, we read of the sperm whale that 'when frightened it is said by the sailors to be "gallied," probably galled.' But this is an error. Huntley (Glossary of the Cotswold Dialect), gives 'Gallow. To alarm; to frighten.' There is an Anglo-Saxon word *gælan*, to terrify, from which it is probably derived. HERBERT COLERIDGE (*Philological Soc. Trans.*, 1858, p. 123) gives a derivation, proposed by M. Metivier of Guernsey, from the dialect of that island—viz. *Egalueir*, signifying to dazzle, = *éblouir*, a meaning which, as Coleridge says, hardly applies to the present passage. VENABLES (*Athenæum*, 13 Nov. '75) says this word is still used in the Isle of Wight.

49. **affliction . . . fear**] HUDSON: 'Affliction' for *infliction*; the two being then

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That keep this dreadful pudder o'er our heads,
Find out their enemies now. Tremble, thou wretch,
That hast within thee undivulged crimes,
Unwhipp'd of justice. Hide thee, thou bloody hand;
Thou perjured, and thou simular of virtue
That art incestuous. Caitiff, to pieces shake,
That under covert and convenient seeming
Has practised on man's life. Close pent-up guilts,
Rive your concealing continents and cry
These dreadful summoners grace. I am a man

50. *pudder*] Ff, Rowe, Theob. Warb. Knt, Del. Sing. Ktly. *Powther* Q_1. *Thundring* Q_2, Pope, Han. Cap. *pother* Johns. et cet.

54. *perjured*] *perjure* Theob. Han. Warb. Johns. Coll. iii.
and thou] *thou* Warb.
simular] *simular man* Qq, Pope, Cap. Glo.+, Mob.

55. *incestuous*] *incestious* Qq.

55. *to pieces shake*] *in peeces shake* Qq. *shake to pieces* Pope+.

56. *covert and convenient*] *cover of convivial* Warb. conj.

57. *Has*] Ff ($Ha's$ F_4), Rowe, Sch. *Hast* Qq et cet.

58. *concealing continents*] *concealed centers* Qq.
cry] *ask* Pope+.

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equivalent. Man's nature cannot endure the infliction, nor even the fear of it. So, in the Prayer-Book, 'Defend us from all dangers and mischiefs, and from the fear of them.'

50. **pudder**] STEEVENS: So in Beau. and Fl.'s *Scornful Lady* [II, ii, p. 35, ed. Dyce]: 'Some fellows would have cried now, and have curs'd thee, And faln out with their meat, and kept a pudder.' [It is to me a sufficient reason for preferring 'pudder' to *pother*, that Charles Lamb preferred it; in his remarks on this play it is the word he uses.—ED.]

54. **perjured**] THEOBALD, with much probability, amended this to *perjure* on the analogy of its use in *Love's Lab. Lost*, IV, iii, 47: 'he comes in like a perjure wearing papers,' and also in *The Troublesome Reign of King John*: 'But, now blackspotted Perjure as he is.' It is also the reading of COLLIER's (MS). Where the QqFf all agree, and the sense is clear, change seems needless, although *perjure* with 'simular' gives greater symmetry to the line.

54. **simular**] COLLIER: A 'simular' is a *simulator*; possibly we ought to spell it *simuler*.

56. **convenient seeming**] JOHNSON: That is, appearance such as may promote his purpose to destroy. DELIUS dissents, and thinks it means rather befitting hypocrisy.

57. **practised**] DYCE: To use arts or strategems, to plot.

58. **continents**] JOHNSON: That which contains or encloses. [See *Ham.* IV, iv, 64.]

59. **summoners**] STEEVENS: The officers that summon offenders before a tribunal.

59, 60. **I . . . sinning**] TYRWHITT: Œdipus, in Sophocles, represents himself in the same light: 'τά γ' ἔργα μου Πεπονθόθ' ἑστὶ μᾶλλον ἢ δεδραχότα.'—Colon. [line 266, ed. Dindorf.]

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More sinn'd against than sinning.
Kent. Alack, bare-headed? 60
Gracious my lord, hard by here is a hovel;
Some friendship will it lend you 'gainst the tempest;
Repose you there; while I to this hard house—
More harder than the stones whereof 'tis raised;
Which even but now, demanding after you, 65
Denied me to come in—return, and force
Their scanted courtesy.
Lear. My wits begin to turn.—
Come on, my boy; how dost, my boy? art cold?
I am cold myself.—Where is this straw, my fellow?—
The art of our necessities is strange, 70

60. *sinn'd*] *find* Qq.
than] *their* Qq.
60–67. *Alack...courtesy.*] Prose, Qq.
63. *while*] *whilst* Qq.
64–66. *More...in*] Parenthesis, Ff.
64. *harder...stones*] Ff, Rowe, Knt, Del. Dyce, Sta. Ktly, Glo.+, Mob. Sch. *hard then is the flone* Qq et cet.
65. *you*] *me* Qq.
67. *wits begin*] *wit begins* Qq.
69. *I am*] *I'm* Pope+, Jen. Dyce ii. *this*] *the* Theob. Warb. Johns.
70–72. Lines end *can...poore,...heart* Qq.

61. Gracious my lord] See ABBOTT, § 13.

65. even but now] ABBOTT, § 38: *Even now* with us is applied to an action that has been going on for some long time and *still* continues, the emphasis being laid on 'now.' In Sh. the emphasis is often to be laid on 'even,' and '*even* now' means '*exactly* or *only* now.'

65. demanding] WRIGHT: 'Demand' and 'require' are both used formerly in the simple sense of 'ask,' without the further idea which the words have now acquired of asking with authority. See *Temp.* I, ii, 139; *Cym.* III, vi, 92.

67–73. BUCKNILL (p. 195): The import of this must be weighed with IV, vi, 100–104, when Lear is incoherent and full of delusion. Insanity arising from mental and moral causes often continues in a certain state of imperfect developement; . . . a state of exaggerated and perverted emotion, accompanied by violent and irregular conduct, but unconnected with intellectual aberration; until some physical shock is incurred,—bodily illness, or accident, or exposure to physical suffering; and then the imperfect type of mental disease is converted into perfect lunacy, characterised by more or less profound affection of the intellect, by delusion or incoherence. This is evidently the case in Lear, and although we have never seen the point referred to by any writer, and have again and again read the play without perceiving it, we cannot doubt from these passages, and especially from the second, in which the poor madman's imperfect memory refers to his suffering in the storm, that Sh. contemplated this exposure and physical suffering as the cause of the first crisis in the malady. Our wonder at his profound knowledge of mental disease increases, the more carefully we study his works; here and elsewhere he displays with prolific carelessness a knowledge of principles, half of which would make the reputation of a modern psychologist.

And can make vilde things precious.—Come, your hovel.— 71
Poor Fool and knave, I have one part in my heart
That's sorry yet for thee.

Fool. *He that has and a little tiny wit,*
With heigh-ho, the wind and the rain, 75
Must make content with his fortunes fit,
Though the rain it raineth every day.

Lear. True, boy.—Come, bring us to this hovel.

[*Exeunt Lear and Kent.*

Fool. This is a brave night to cool a courtezan. I'll speak a prophecy ere I go: 80

When priests are more in word than matter;
When brewers mar their malt with water;

71. *And*] Ff, Rowe, Knt, Sta. Sch. *That* Qq et cet.
vilde] $Q_2F_1F_2$, Jen. *vild* $Q_1F_3F_4$, Rowe, Sch. *vile* Pope et cet.

71, 72. *your hovel. Poor Fool*] *your houel; Poore Foole*, Ff. *you houell poore, Foole* Qq.

72. *I have one part in*] *I haue one part of* Qq. *I've one thing in* Pope. *I've one string in* Han. Warb. *I've one part in* Theob. Johns. Jen. Dyce ii.

73. *That's sorry*] *That sorrowes* Qq.

74. [Sings. Cap.

74–77. Prose in Qq.

74. *and*] Om. Qq, Cap. Jen. Steev. Ec. Var. Coll. Del. Wh. *an* Theob. Warb. Johns.
little tiny] *little tynie* Pope. *little tine* Qq. *little-tyne* Ff. *little tyne* Rowe.

75. *heigh-ho*] *hey ho* Qq. *height-ho* $F_2F_3F_4$. *a heigh, ho*, Cap. conj. MS.* *rain*] *rain in his way* Johns. conj.

77. *Though*] Ff +, Jen. Knt, Del. Sing. Dyce, Sta. Ktly, Sch. *for* Qq et cet.

78. *boy*] Ff, Rowe, Knt, Dyce i, Sta. Sch. *my good boy* Qq et cet.
hovel.] *houell?* Q_1.
[Exeunt...] Cap. Exit. Ff. Om. Qq.

79–95. Om. Qq.

79, 80. *This...go.*] Mal. Two lines, Ff +, Cap.

79. *This is*] *'Tis* Pope +.
courtezan] *Curtizan* Ff.

80. *ere*] *or ere* Pope, Theob. Han. *or two ere* Warb.

81. *word*] *words* F_3F_4 +.

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73. sorry] WHITE: The reading of the Qq is certainly not inferior.

74. STEEVENS: See the song in *Twelfth Night*, V, i, 398. [This may have been the same song, but changed by the Fool to suit the occasion; the music of the *Twelfth Night* song will be found in Chappell i, 225. Will it be believed that Gifford (Jonson's *Works*, vi, 266) called this *Twelfth Night* song 'silly trash'?—ED.]

74. and] According to ABBOTT, §§ 95, 96, this is used emphatically, with and without participles, for *also, even, and that too.* 'We still use *and that* to give emphasis and call attention to an additional circumstance—*e. g.* "He was condemned *and that* unheard." Here it means "a little and *that* a very little"'

81, *et seq.*] WHITE: I believe this is an interpolation. This loving, faithful creature would not let his old master go off half-crazed in that storm, that he might stop and utter such pointless and uncalled-for imitation of Chaucer. The absence of this prophecy from the edition of 1608, is corroborative evidence that it is an interpolation;

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When nobles are their tailors' tutors; 83
No heretics burn'd, but wenches' suitors;
When every case in law is right; 85

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for the passage is one which, if it had been spoken at the time when the copy for that edition was obtained, whether surreptitiously or not, would hardly have been omitted. COWDEN CLARKE: This prophecy is clearly a scrap of ribaldry tacked on, by the actor who played the Fool, to please 'the barren spectators'; just one of those instances of irrelevant and extemporaneous jesting to which Sh. himself, through his character of Hamlet, so strongly objects. The fact of the Fool's present speech occurring *after* Lear has left the stage alone serves to condemn it as spurious. KOPPEL (p. 79), on the other hand, thinks that this speech was added by Sh. after the text which we have in the Qq was written; 'the poet was generous to this, the most amiable of all his Fools, and even added somewhat to his part.' WARBURTON discerned not one, but two, prophecies here: 'the first, a satyrical description of the present manners as future; and the second, a satyrical description of future manners, which the corruption of the present would prevent from ever happening. Each of these prophecies has its proper inference or deduction; yet by an unaccountable stupidity, the first editors took the whole to be one prophecy, and so jumbled the two contrary inferences together.' Accordingly, Warburton transposed lines 93, 94 to follow line 84; that concludes the first prophecy, and Warburton points the allusion to the present time by adding parenthetically after them, '*i. e.* Now.' The remaining lines compose the second prophecy, and at the end of the last line Warburton adds, '*i. e.* Never.' Warburton's change was followed in the text by HANMER, JOHNSON, JENNENS, and ECCLES. CAPELL grants Warburton's conclusions, but denounces the transposition of the lines as 'destructive of humour, and of the speaker's wild character which disclaims regularity.' Capell's explanation is that Sh. wrote two speeches for the Fool, 'one comprising the whole of that prophecy which relates to things *present;* it's conclusion a waggery [*i. e.*, I suppose, the line: 'No heretics burn'd, &c.], at which the speaker might face about and be going, but return to speak the lines about Merlin, which lines belong with equal propriety to the prophecy about things that *will not be* . . . it is conceiv'd, further, that these seperate [*sic*] prophecies were at first spoken seperately, or on seperate nights; or one drop'd for the other, and we judge the drop'd one the first; that both were found in his manuscripts, standing irregularly; and took their form from the players, who might even present them so after their author's death' STEEVENS refers to Puttenham's *Arte of Poesie*, 1589, as containing these lines. [See p. 232, ed. Arber. 'Sir *Geffrey Chaucer*, father of our English Poets, hath these verses following the distributor [a rhetorical term]: When faith failes in Priestes sawes, And Lords hestes are holden for lawes, And robberie is tane for purchase, And lechery for solace, Then shall the Realme of Albion Be brought to great confusion.' The original, which is called *Chaucer's Prophecy*, may be found in vol. vi, p. 307, ed. Morris. See BROWN'S note, I, iv, 91.—ED.]

83. tutors] WARBURTON: That is, invent fashions for them. DELIUS queries if it should not be taken in the larger meaning of taking care of their tailors, and not ruining them by failing to pay their bills. SCHMIDT says it merely means: When nobles are the teachers of their tailors, and better understand the handicraft.

84. No . . . suitors] JOHNSON: The disease to which wenches' suitors are particularly exposed was called, in Shakespeare's time, the brenning or burning.

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No squire in debt, no poor knight;
When slanders do not live in tongues,
Nor cutpurses come not to throngs;
When usurers tell their gold i' th' field,
And bawds and whores do churches build,
Then shall the realm of Albion
Come to great confusion.
Then comes the time, who lives to see't,
That going shall be used with feet.
This prophecy Merlin shall make; for I live before his time.
[*Exit.*

SCENE III. *A Room in Gloucester's Castle.*

Enter GLOUCESTER *and* EDMUND.

Glou. Alack, alack, Edmund, I like not this unnatural dealing. When I desired their leave that I might pity him, they took from me the use of mine own house; charged me, on pain of perpetual displeasure, neither to speak of him, entreat for him, or any way sustain him.

Edm. Most savage and unnatural!

Glou. Go to; say you nothing. There is division between the dukes, and a worse matter than that: I have received a letter this night; 'tis dangerous to be spoken; I have locked the letter in my closet; these injuries the king

86. *nor no*] *and no* Warb. Johns.
87. *not live*] *nor live* F_3.
88. *Nor*] *And* Pope+.
91, 92. As in Pope. One line, Ff.
93, 94. *Then.....feet.*] Transferred to follow line 84, by Warb. Han. Johns. Jen. Ec.
93. *see 't*] *see it* Mal.
95. *I live*] *I do live* (reading line 95 as two lines) F_3F_4+, Cap.
SCENE III.] Scæna Tertia Ff (Scena F_3F_4). SCENE II. Rowe. SCENE IV. Pope+, Jen.
A Room...] Cap. An Apartment in Gloster's Castle. Rowe.
Enter...] Enter Glofter, and the Baſtard with lights, Qq (Glocester Q_2).
1–18. Prose, Ff. Twenty lines, Qq.
3. *took*] *took me* Q_3.
4. *perpetual*] Ff+, Cap. Knt, Dyce i, Del. ii, Sch. *their* Qq. *their perpetual* Jen. et cet.
5. *or*] Ff+, Knt, Sch. *nor* Qq et cet
6. *and*] Om. Rowe ii.
7. *There is*] *there's a* Qq, Jen. Glo.+. *between*] *betwixt* Qq, Glo.+.

95. **before his time**] MOBERLY: As, according to the legend, King Lear was contemporary with Joash, King of Judah. [See Holinshed, in Appendix, p. 384.]
5. **or**] SCHMIDT: Compare *Meas. for Meas.* IV, ii, 108: 'neither in time, matter, or other circumstance;' 1 *Hen. VI*: I, iii, 78: 'not to wear, handle, or use any sword.'

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now bears will be revenged home; there is part of a power already footed; we must incline to the king. I will look him, and privily relieve him; go you, and maintain talk with the duke, that my charity be not of him perceived; if he ask for me, I am ill and gone to bed. If I die for it, as no less is threatened me, the king, my old master, must be relieved. There is strange things toward, Edmund; pray you, be careful. [*Exit.*

Edm. This courtesy, forbid thee, shall the duke Instantly know, and of that letter too.
This seems a fair deserving, and must draw me
That which my father loses; no less than all.
The younger rises when the old doth fall. [*Exit.*

11. *there is*] *ther is* F$_3$. *There's* Q$_2$, Glo. Wr. Mob. *Ther's* Q$_1$.
12. *footed*] *landed* Qq, Pope.
look] Ff, Knt, Dyce i, Del. ii, Sch. *look for* Pope+. *feeke* Qq et cet.
15. *bed. If*] Johns. *bed, if* Ff, Rowe i. *bed; if* Rowe ii+, Cap. *bed, though* Qq. *bed. Though* Glo.+, Dyce ii, Huds. Mob. *for it*] *for 't* Q$_1$.
17. *is strange things*] Ff, Rowe, Knt, Dyce i, Sta. Sch. *are strange things* Pope+, Jen. *is some ſtrange thing* Qq et cet.
19–23. Lines end *know,...deſeruing, ...leſſe...fall,* in Qq.
19. *courtesy, forbid thee,*] Theob. *curteſie forbid thee,* Q$_2$Ff. *courtesie forbid thee* Pope, Han. *courtesy, forbid thee!* Huds.
21. *draw me*] *draw to me* Q$_2$.
22. *loses*] *loſes* Q$_1$F$_1$F$_2$F$_3$.
23. *The*] *then* Qq.
doth] *doe* Q$_1$. *do* Q$_2$.

12. **footed**] SCHMIDT: Equivalent to *landed*, as the Qq read; compare III, vii, 44; unless it mean *on foot*, as other editors explain it.

12. **look**] SCHMIDT: Compare *Mer. Wives*, IV, ii, 83: 'I will look some linen for your head'; *As You Like It*, II, v, 34: 'He hath been all this day to look you.'

17. **toward**] See II, i, 10.

19. **forbid**] This is, as WRIGHT says, 'forbidden;' the sentence means: This courtesy or charity which you are going to show the king, and which has been forbidden to you, the duke shall instantly know. HUDSON finds great difficulty in understanding the meaning of the phrase 'forbid thee,' which he interprets (using 'forbid' in the sense of 'He shall live a man forbid' in *Macbeth*, I, iii, 21) as equivalent to *a curse upon thee!* [Since the foregoing was written Hudson's separate edition of *Lear* has appeared, in which, while adhering to his earlier interpretation and text, he concedes the possibility of the correctness of the present interpretation, but asks, 'does not this make the sense too tame?'—ED.]

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SCENE IV. *The heath. Before a hovel.*

Enter LEAR, KENT, *and* FOOL.

Kent. Here is the place, my lord; good my lord, enter;
The tyranny of the open night's too rough
For nature to endure. [*Storm still.*

Lear. Let me alone.

Kent. Good my lord, enter here.

Lear. Wilt break my heart?

Kent. I had rather break mine own. Good my lord, enter. 5

Lear. Thou think'st 'tis much that this contentious storm
Invades us to the skin; so 'tis to thee;
But where the greater malady is fix'd
The lesser is scarce felt. Thou'dst shun a bear,

SCENE IV.] Scena Quarta Ff (Scæna F_2). SCENE III. Rowe. SCENE V. Pope+, Jen. SCENE VI. Ec. (misprint).
The heath...] Glo. Part of the Heath with a Hovel. Rowe.
1–3. *Here...endure.*] Prose, Qq.
2. *of the*] *of* Pope.
night's] *nights* Q_4.
3. [Storm still.] Om. Qq. At the beginning of the Scene, Cap. Dyce, Wh.
3, 4. Lear. *Let...here.*] Repeated by Johns. Steev. '73 (misprint).
4. *here*] Om. Qq.
Wilt] *Will't* Theob. ii, Warb. Johns.
5. Two lines in Ff.
I had] Q_1Ff, Cap. Dyce, Wh. Sta. Glo.+, Huds. Sch. *I'd* Pope et cet.
6. *contentious*] *tempestious* Q_4. *cruentious* Q_2.
7. *skin; so 'tis*] Rowe ii. *skin, so tis* Qq. *skin, so: 'tis* Ff (*skinso* F_3).
9. *Thou'dst*] *thoud'st* Q_4. *thou would'st* Q_2.

Scene IV.] COLERIDGE: O, what a world's convention of agonies is here! All external nature in a storm, all moral nature convulsed,—the real madness of Lear, the feigned madness of Edgar, the babbling of the Fool, the desperate fidelity of Kent,—surely such a scene was never conceived, before or since! Take it but as a picture for the eye only, it is more terrific than any which a Michael Angelo, inspired by a Dante, could have conceived, and which none but a Michael Angelo could have executed. Or let it have been uttered to the blind, the howlings of nature would seem converted into the voice of conscious humanity. This scene ends with the first symptoms of positive derangement; and the intervention of the fifth scene is particularly judicious,—the interruption allowing an interval for Lear to appear in full madness in the sixth scene.

2. the open] WALKER (*Vers.* 75) suggests that the *e* in 'the' be omitted before 'open.'

4. heart?] STEEVENS: I believe that Lear does not address this question to Kent, but to his own bosom. Perhaps, therefore, we should point the passage thus: 'Wilt break, my heart?' The tenderness of Kent, indeed, induces him to reply, as to an interrogation that seemed to reflect on his own humanity.

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But if thy flight lay toward the roaring sea
Thou'dst meet the bear i' th' mouth. When the mind's free
The body's delicate; the tempest in my mind
Doth from my senses take all feeling else
Save what beats there. Filial ingratitude!
Is it not as this mouth should tear this hand
For lifting food to't? But I will punish home.
No, I will weep no more. In such a night
To shut me out? Pour on; I will endure.
In such a night as this? O Regan, Goneril!
Your old kind father, whose frank heart gave all,—
Oh, that way madness lies; let me shun that;
No more of that!

Kent. Good my lord, enter here.

Lear. Prithee, go in thyself; seek thine own ease;
This tempest will not give me leave to ponder
On things would hurt me more. But I'll go in.—

10. *thy*] *they* F_2.
lay] *light* F_4, Rowe, Pope.
roaring] *roring* Q_2. *raging* Q_3, Cap. Jen. Steev. Ec. Var. Sing. Ktly, Glo.+, Mob.
11. *Thou'dst*] *Thoud'ſt* Qq.
mind's] *minds* F_3F_4.
12. *body's*] Rowe. *bodies* QqFf.
the] *this* Q_2.
14. *beats*] *beares* Q_2.
there. Filial ingratitude!] Rowe. *there. Filial ingratitude,* F_3F_4. *their filiall ingratitude,* Qq. *there, Filiall ingratitude,* F_2F_2. *there: filial ingratitude.* Del. Sch. *there,—filial ingratitude!* Sing. ii.
15. *this hand*] *his hand* F_3F_4, Rowe.
16. *to't*] *to it* Q_2.
I will] *I'll* Pope+.
home] *fure* Qq.
17, 18. *In such...endure:*] Om. Qq, ending the lines *fure;...this!...father... lies,...that.*
18, 19. *out?...this?*] *out!...this!* Cap.
20. *gave*] *gaue you* Qq, Jen. Mal. Bos. Cam. Wr.
all,—] *all—* Rowe. *all,* QqFf.
22. *that?*] *that,—* Sing. ii.
enter here.] *enter.* Qq.
23. *thine own*] *thy one* Q_2. *thy owne* Q_4.

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12. delicate] ABBOTT, § 468: Any unaccented syllable of a polysyllable (whether containing *i* or any other vowel) may sometimes be softened and almost ignored. Compare I, i, 90, 114, 122; or II, i, 124, &c. &c.

14. Filial ingratitude] DELIUS: In apposition to 'what beats there.'

15. as] As if. See V, iii, 202, and *Ham.* I, ii, 217, with the instances there cited. But ABBOTT, § 107, says that 'as' is equivalent to *as if* only in appearance, that the *if* is implied in the subjunctive. See also MÄTZNER, ii, 128, where it is said that, although the abridged sentence may be explained by the complete form, *as if*, Lat. *quasi*, yet we must not assume that a primitive *if* has been lost.

25. would] As another instance of the omission of the relative, see I, iv, 58.

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In, boy; go first.—You houseless poverty,— 26
Nay, get thee in. I'll pray, and then I'll sleep.—
[*Fool goes in.*
Poor naked wretches, wheresoe'er you are,
That bide the pelting of this pitiless storm,
How shall your houseless heads and unfed sides, 30
Your loop'd and window'd raggedness, defend you
From seasons such as these? Oh, I have ta'en
Too little care of this! Take physic, pomp;
Expose thyself to feel what wretches feel,
That thou mayst shake the superflux to them 35
And show the heavens more just.
Edg. [*Within.*] Fathom and half, fathom and half!
Poor Tom! [*The Fool runs out from the hovel.*

26. [To the Fool Johns.
26, 27. Om. Qq.
26. *poverty,—*] *poverty*— Rowe. *pouertie*, F_1. *poverty*, $F_2F_3F_4$.
27. [Fool goes in.] Johns. Exit. (after line 26), Ff. Om. Qq. Exit Fool. (after line 26), Rowe. Exit Fool. (after *in*, line 27), Cap.
29. *storm*] *night* Qq. Jen.
31. *loop'd*] Pope. *loopt* Qq. *lop'd* Ff, Rowe. *looped* Sch.
window'd] *windowed* Qq.
32. *ta'en*] *tane* QqFf.
36. [Enter Edgar, and Foole. Ff. Enter Edgar disguised like a Madman and Fool. Rowe+.
37. SCENE VI. Pope.
37, 38. Om. Qq.
37. Edg. [Within] Theob. Edg. Ff. *Fathom*] Ff. *fadom* Wh.
38. The Fool...hovel.] Theob. after line 40. Transferred by Cap. Om. QqFf.

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26. first] JOHNSON: This injunction represents that humility, or tenderness, or neglect of forms, which affliction forces on the mind.

31. loop'd] SCHMIDT: 'Loop' in Sh. does not mean a loop-hole, but simply a hole, an opening.

32, 33. O . . . this!] VEHSE (i, 292) finds in these words the key to the tragedy.

33. Take, &c.] JACOX (Colburn's *New Monthly Mag.*, 1 July, 1867) has gathered an entertaining collection of passages, parallel to this, from English and French literature.

34. WALKER (*Crit.* i, 292) cites this line with a 'Qu.' because of the repetition of the word 'feel.' But DYCE sees no reason for supposing it to be corrupt.

35. superflux] SCHMIDT: A hapax legomenon in Sh.

37. COLERIDGE: Edgar's assumed madness serves the great purpose of taking off part of the shock which would otherwise be caused by the true madness of Lear, and further displays the profound difference between the two. In every attempt at representing madness throughout the whole range of dramatic literature, with the single exception of Lear, it is mere lightheadedness, as especially in Otway. In Edgar's ravings, Sh. all the while lets you see a fixed purpose, a practical end in view;—in Lear's there is only the brooding of the one anguish, an eddy without progression.

37. fathom and half] CAPELL: These words allude to his being bury'd in straw.

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Fool. Come not in here, nuncle, here 's a spirit. Help me, help me! 40

Kent. Give me thy hand.—Who's there?

Fool. A spirit, a spirit; he says his name's poor Tom.

Kent. What art thou that dost grumble there i' th' straw? Come forth.

Enter EDGAR *disguised as a madman.*

Edg. Away! the foul fiend follows me! *Through the sharp hawthorn blow the winds.* Hum! go to thy bed and warm thee. 45

39, 40. Prose, QqFf. Verse, the first line ending *spirit*, Johns. Mal. Knt.

41. *Who's there?*] *whose there.* Q$_1$.

42. *A spirit, a spirit,*] *A spirit* Qq. *name's*] *nam's* Q$_1$. *name is* Q$_2$.

43, 44. Prose, QqFf. Verse, dividing at *straw?* Johns. Cap. Steev. Ec. Bos. Knt, Coll. Del. Sing. Wh. Ktly, Sch.

43. *i' th'*] *in the* Qq.

44. *forth.*] *forth?* Q$_2$.

Enter...madman.] Theob. Om. QqFf.

45. SCENE VI. Han. Warb. Johns. Jen.

45–47. Prose, QqFf. Verse, ending *me!...wind...thee.* Johns. Cap. Steev. Ec. Var. Coll. Del. Sing. Dyce i, Wh. Ktly, Glo. Huds. Wr.

45. Through] *thorough* Q$_1$.

45, 46. Through...wind.] As a quotation, Sta. Dyce ii, Cam.

46. hawthorn] *hathorne* Qq. *Hauthorne* F$_1$F$_2$. *Hauthorn* F$_3$.

blow the winds] Ff, Rowe, Knt, Del, Sch. *blowes the cold wind* Qq et cet.

Hum!] Dyce, Sta. Glo.+, Mob. Sch. *Humh*, Ff. Om. Qq. *Humph*, Rowe et cet.

bed] Ff+, Knt, Del. Sch. *cold bed* Qq et cet.

STEEVENS: He gives the sign used by those who are sounding the depth at sea. COLLIER doubts if Steevens's explanation be correct.

45, 46. **Through . . . winds**] CAPELL: This has the air of a quotation from some lost poem. SCHMIDT: The majority of editors prefer the reading of the Qq because it is more like line 95, and like a line in *The Friar of Orders Gray*: 'See through the hawthorn blows the cold wind, and drizzly rain doth fall.' For a similar reason they adopt 'go to thy cold bed and warm thee.'

47. **thee**] This phrase occurs again in the *Ind.* to *Tam. the Shr.*, and in a note on it there THEOBALD thinks that, because there is just before it a clear allusion to a phrase in Kyd's *Spanish Tragedy*, this must also be 'a Banter upon another verse in that play,' viz: 'What outcries pluck me from my naked bed?' But CAPELL is probably right in thinking this latter allusion more than doubtful, for, as STAUNTON says, 'to an audience of Shakespeare's age there was nothing risible' either in this phrase in *Lear* or in *The Spanish Tragedy*. 'The phrase,' continues Staunton, '"to go to a cold bed" meant only to go cold to bed; "to rise from a naked bed" signified to get up naked from bed, and to say one "lay on a sick bed" (a form of expression far from uncommon even now) implied merely that he was lying sick a-bed.' DELIUS in his first edition conjectured that the omission of 'cold' in the Ff was due to Shakespeare's having struck it out in order to avoid the comic effect which it produced. This conjecture was not repeated in his second edition. But DYCE, commenting on it, says that Sh. 'has studiously made the assumed madness of Edgar

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Lear. Didst thou give all to thy daughters? and art thou come to this? 48

Edg. Who gives any thing to poor Tom? whom the foul fiend hath led through fire and through flame, through ford and whirlpool, o'er bog and quagmire; that hath laid knives under his pillow and halters in his pew; set rats- 50

48, 49. Prose, QqFf. Verse, Steev.'78, Coll. Del. Ktly.

48. *Didst...thy*] Ff+, Cap. Ec. Knt, Del. Dyce, Sch. *Didst thou give all to thy two* Sing. Wh. Coll. iii. *Hast thou giuen all to thy two* Qq et cet.

thou] *thou too* Ktly.

daughters] *Daughters* F_2.

51. *through fire*] *though Fire* F_2.

through flame,] Om. Qq.

through ford] *thrugh foord* Q_2.

52. *ford*] *foord* Qq. *Sword* Ff, Rowe. *swamp* Coll. (MS). *swara* Anon.* *flood* Anon.*

whirlpool] *whirll-poole* Qq. *Whirle Poole* $F_1F_2F_3$. *whirlepoole* F_4. *through whirlpool* Johns. *whirlpool* Glo. Wr. Mob.

hath] *has* Qq.

53. *pew*] Pope ii. *pue* QqFf.

ratsbane] *Rate-bane* F_2.

somewhat akin to the comic, that it might contrast the better with the real insanity of Lear.' COWDEN CLARKE thinks that the marked frequency of the word 'cold' during this scene was probably intentional, in order to sustain the impression of the inclemency of the season.

53. **knives under his pillow**] To THEOBALD is due the credit of discovering that here, and throughout Edgar's feigned madness, allusions are made to Harsnet's *Declaration*, &c. Thus: 'While the Spaniards were preparing their Armado against England, the Jesuits were here busily at work to promote the success by making converts. One method they used, to do this, was to dispossess pretended demoniaeks of their own church; by which artifice they made several hundred converts among the common people, and grew so elate upon their success as to publish an account of their exploits in this wonderful talent of *exorcising*. A main scene of their business, in this seeming-holy discipline, lay in the family of one Mr. Edmund Peckham; where Marwood, a servant of Antony Babington's, Trayford, an attendant upon Mr. Peckham, and Sarah and Friswood Williams, and Anne Smith (three chambermaids in that family), were supposed to be possessed by devils, and came under the hands of the priests for their cure. The parties either so little liked the discipline, or the Jesuits behaved with such ill address, that the consequence was, the imposture was discovered; the demoniacs were examined; and their confessions taken upon oath before the Privy Council. The whole matter being blown up, the criminals brought to the stake, and the trick of *Devil-hunting* brought into ridicule, Dr. Harsnet (who was chaplain to Archbishop Bancroft, and himself afterwards Archbishop of York) wrote a smart narrative of this whole proceeding under the following title: "A Declaration of egregious Popish Impostures, to withdraw the harts of her Majesties Subjects from their allegeance, and from the truth of Christian Religion professed in England, under the pretence of casting out devils. Practised by Edmunds, alias Weston a Jesuit, and divers Romish priests his wicked associates. Whereunto are annexed the Copies of the Confessions, and Examinations of the parties themselves, which were pretended to be possessed, and dispossessed, taken upon oath before her Majesties Commissioners for causes Ecclesiasticall. At London Printed by James

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bane by his porridge; made him proud of heart, to ride on
a bay trotting-horse over four-inched bridges, to course his 55
own shadow for a traitor. Bless thy five wits! Tom's
a-cold. O, do, de, do, de, do, de. Bless thee from whirl-

54. *porridge*] *Porredge* Ff. *pottage* F_2F_4, Rowe.
Qq.
55. *trotting-horse*] Steev. *trotting horse* QqFf.
four-inched] Cap. *foure incht* QqF$_1$. *foure archt* F$_2$. *four arch'd* F$_3$F$_4$, Rowe.
56, 57. *Bless*] *bleffe* Q1. *Bliffe* F$_1$F$_2$F$_3$. *Blifs* F$_4$.
57. *O do,...de.*] Ff+, Cap. Jen. Om. Q1. *O, do de, do de, do de.* Johns. et cet.

Roberts, dwelling in Barbican 1603." . . . The greatest part of Edgar's dissembled lunacy, the names of his devils, and the descriptive circumstances he alludes to in his own case, are all drawn from this pamphlet, and the confessions of the poor deluded wretches.' In this mention of 'knives' and 'halters' there seems to be an allusion to the following passage from Harsnet (which is here given as printed by STAUNTON): 'This examinant further saith, that one Alexander an apothecarie, having brought with him from London to Denham on a time a new halter, and two blades of knives, did leave the same upon the gallerie floare in her Maister's house. The next morning he tooke occasion to goe with this examinant into the said gallerie, where she espying the said halter and blades, asked Ma: Alexander what they did there: Hee making the matter strange, aunswered, that he saw them not, though hee looked fully upon them: she her selfe pointing to them with her finger, where they lay within a yard of them, where they stoode both together. Now (quoth this examinant) doe you not see them? and so taking them up, said, looke you heere: Ah (quoth hee) now I see them indeed, but before I could not see them: And therefore saith he, I perceave that the devil hath layd them heere, to worke some mischiefe upon you, that are possessed. Hereupon . . . a great search was made in the house, to know how the said halter and knife blades came thether: but it could not in any wise be found out, as it was pretended, till Ma: Mainy in his next fit said, as it was reported, that the devil layd them in the Gallery, that some of those who were possessed, might either hang themselves with the halter, or kil themselves with the blades.'—*Examination of Friswood Williams*, p. 219.

53. pew] DELIUS suggests that this is to indicate that not even the most sacred places were exempt from the temptation to commit suicide.

56. five wits] JOHNSON (note on *Much Ado*, I, i, 66): 'The wits seem to have been reckoned five, by analogy of the five senses, or the five inlets of ideas.' In a note on *Twelfth Night*, IV, ii, 92, MALONE quotes from Stephen Hawes's poem called *Graunde Amoure*, 1554, to show that the 'five wits' were: 'common wit, imagination, fantasy, estimation, and memory.' That the five wits were confounded with the five senses, COLLIER shows by a quotation from 'the interlude of *The Worlde and the Chylde*, printed by Wynkyn de Worde in 1522, and introduced into vol. xii, p. 334, of Dodsley's *Old Plays*: "*Age.* Of the .v. wittes I wolde have knowynge. *Perseuerance.* Forsoth, syr, herynge, seynge, and smellynge, The remenaunte tastynge, and felynge: These ben the .v. wittes bodely."' MALONE: Sh., however, in his 141st *Sonnet*, considered the 'five wits' as distinct from the five senses.

57. a-cold] ABBOTT, § 24: That is, '*a*-kale,' E. E. 'in a chill.' [See II, ii, 69.]

57. do, de] ECCLES: This seems intended to express the sound uttered by per-

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winds, star-blasting, and taking! Do poor Tom some charity, whom the foul fiend vexes. There could I have him now, and there, and there again, and there. [*Storm still.*

Lear. What, have his daughters brought him to this pass?—
Couldst thou save nothing? Wouldst thou give 'em all?

Fool. Nay, he reserved a blanket, else we had been all shamed.

Lear. Now, all the plagues that in the pendulous air
Hang fated o'er men's faults light on thy daughters!

Kent. He hath no daughters, sir.

Lear. Death, traitor! nothing could have subdued nature
To such a lowness but his unkind daughters.
Is it the fashion that discarded fathers
Should have thus little mercy on their flesh?
Judicious punishment! 'twas this flesh begot

58. *star-blasting*] *ſtarre-bluſting* Qq.
60. *there again*] *here again* F$_2$+. *and there.*] Om. Qq. [Storm still.] Om. Qq.
61. *What, have his*] Theob. *What, his* Qq. *Ha's his* F$_2$. *Has his* F$_3$F$_4$, Ktly. *Have his* F$_4$, Rowe, Pope, Knt. *pass*] *aſſe* F$_4$.
62. *Wouldst....'em*] Ff, Rowe, Wh. Sch. *Didst....'em* Pope+, Jen. Sta. Dyce ii. *Wouldst...them* Knt. *Didſt... them* Qq et cet.
64. *shamed*] *ashamed* Ktly.
66. *light*] *fall* Qq.
72, 73. *begot.....daughters.*] One line, Qq.

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sons who shiver with extreme cold, [Cotgrave gives: '*Friller.* To shiuer, chatter, or didder for cold.'—ED.]

58. **taking**] See II, iv, 160.

65, 66. BOSWELL: Compare *Timon*, IV, iii, 108–110: 'Be as a planetary plague, when Jove Will o'er some high-viced city hang his poison In the sick air.' SCHMIDT: In *The Birth of Merlin*, which has been attributed to Sh., we find: 'knowest thou what pendulous mischief roofs thy head?'

69. **unkind**] WALKER (*Crit.* i, 87) calls attention to the accent 'ŭnkind.'

71. **flesh**] DELIUS refers this to the sticking of pins in the mortified bare arms, CLARKE to the exposure of poor Tom's body to the storm. In EDWIN BOOTH'S *Prompt Book* there is the following stage-direction: 'Draws a thorn, or wooden spike, from Edgar's arm, and tries to thrust it into his own.' After line 73: 'Edgar seizes Lear's hand and takes away the thorn.'

72. **Judicious**] WALKER (*Crit.* i, 64) cites this word, which he says is here used for *judicial*, among other instances of an 'inaccurate use of words in Sh., some of them owing to his imperfect scholarship (imperfect, I say, for he was not an *ignorant* man even on this point), and others common to him with his contemporaries.' See 'eternal,' *Ham.* I, v, 21.

72. **punishment**] WALKER (*Vers.* 66) and ABBOTT, § 467, cite this as a dissyllable here.

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Those pelican daughters. 73
Edg. *Pillicock sat on Pillicock-hill,*
Alow: alow, loo, loo! 75
Fool. This cold night will turn us all to fools and madmen.
Edg. Take heed o' th' foul fiend; obey thy parents; keep thy word justly; swear not; commit not with man's sworn spouse; set not thy sweet heart on proud array. 80
Tom's a-cold.

73. *daughters*] *Daughter* F_2.
74. 75. Pillicock...loo!] As in Johns. One line, QqFf.
74. Pillicock-hill] Hyphen, Rowe. *pelicocks hill* Qq. *pelicacks hill* Q_2. *Pillicocks-hill* Mal. Steev. Bos. Sing. Ktly.
75. *Alow...loo!*] *a lo lo lo.* Qq. *Haloo, loo, loo.* Cap. *Halloo, halloo, loo, loo!* Theob ii.
78. *o' th'*] *oth'* $F_2F_3F_4$. *at'h* Q_2. *of the* Q_3 Cap.
79. *word justly*] Pope. *words iuſtly* Qq. *words Iuſtice* F_2. *word, juſtice* F_3F_4. *word, do justice* Rowe. *word's justice* Knt, Del. i. *words' justice* Sch. So. *set not*] *fet on* F_3F_4.
sweet heart] *ſweet-heart* Ff, Rowe, Pope, Theob. i. *sweetheart* Sing.

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73. **pelican**] See *Ham.* IV, v, 142. WRIGHT: See *Batman vppon Bartholome* (ed. 1582), fol. 186 *b*: 'The Pellican loueth too much her children. For when the children bee haught, and begin to waxe hoare, they smite the father and the mother in the face, wherfore the mother smiteth them againe and slaieth them. And the thirde daye the mother smiteth her selfe in her side that the bloud runneth out, and sheddeth that hot bloud vppon the bodies of her children. And by virtue of the bloud the birdes that were before dead, quicken againe.'

74. **Pillicock**] CAPELL: This was suggested by the word 'pelican.' COLLIER: It is thus mentioned in Ritson's *Gammer Gurton's Garland*:—'Pillycock, Pillycock sat on a hill; If he's not gone, he sits there still.' DYCE (*Gloss.*): Frequently used as a term of endearment. Florio gives: '*Pinchino*, a prime-cocke, a pillicocke, a darlin, a beloued lad.' Cotgrave has: '*Turelureau. Mon tur.* My pillicocke, my prettie knaue.' But it had another meaning; see Florio in *Piuiolo*, or *Puga*. [It is not unlikely that the next line was meant to imitate the crowing of a cock. I see no reason why in nondescript words we should desert the spelling of the original texts, and change 'alow' into *Halloo*. In such words it is more likely than not that the compositors 'followed copy.'—ED.]

79. **word justly**] SCHMIDT suggests, as the meaning of the Ff, 'be as just in deeds as in words.'

79. **commit**] MALONE (Note on *Oth.* IV, ii, 72): This word in Shakespeare's time, besides its general signification, seems to have been applied particularly to unlawful acts of love.

80. **set**] SCHMIDT: 'Set,' when followed by 'on,' is equivalent to incite, to make desirous of anything.

81. **a-cold**] GEORGE ROSS, M. D. (*Studies*, &c., p. 37): Lear, the genuine lunatic, is insensible to cold, and complains of it only when reason returns; on the other

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Lear. What hast thou been? 82

Edg. A serving-man, proud in heart and mind; that curled my hair; wore gloves in my cap; served the lust of my mistress's heart and did the act of darkness with her. 85 Swore as many oaths as I spake words and broke them in the sweet face of heaven. One that slept in the contriving of lust and waked to do it. Wine loved I deeply, dice dearly;

83. *serving-man,*] *Seruingman?* F_1F_2. 85. *mistress's*] Rowe ii. *miſtris* QqFf. *mistress'* Jen. Dyce, Sta. Ktly, Glo. Cam. 87. *in...of*] *in the contriving* Pope+. *on the contriving* Han. *on the contriving of* Cap. 88. *deeply*] *deepely* Q_2, *dearely* F_1F_2, *dearly* F_3F_4, Rowe, Knt.

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hand, the mock madman makes his sensitiveness to external influences the constant burden of his lamentations. ['Tom's a-cold' appears to have been the peculiar cry of Bedlam beggars at all seasons. See II, iii, 14.—ED.]

83. **serving-man]** KNIGHT: This is not a menial, but a *servant* in the sense in which it is used in *Two Gent.* II, iv, 106. SCHMIDT denies this, and affirms that, in jocose style, where the meaning can be clearly gathered from the context, a *cavaliere servente* is undoubtedly called a *servant*, but never a 'serving-man,' which here bears its ordinary meaning.

84. **curled my hair]** MALONE cites from Harsnet: 'Then Ma. Mainy, by the instigation of the first of the seaven [spirits], began to set his hands unto his side, *curled his hair*, and used such gestures as Ma. Edmunds [the exorcist] presently affirmed that that spirit was *Pride*. Herewith he began to curse and banne, saying, What a poxe do I here? I will stay no longer amongst a company of rascal priests, but goe to the court, and brave it amongst my fellows, the noblemen there assembled. . . . Shortly after they [the seven spirits] were all cast forth, and in such manner as Ma. Edmunds directed them, which was, that every devil should depart in some certaine forme representing either a beast or some other creature, that had the resemblance of that sinne whereof he was the chief author: whereupon the spirit of *pride* departed in the form of a *peacock;* the spirit of *sloth* in the likeness of an *asse;* the spirit of *envie* in the similitude of a *dog;* the spirit of *gluttony* in the forme of a *wolfe*, and the other devils had also in their departure their particular likenesses agreeable to their natures.' RUSHTON (*Euphuism*, p. 47) cites from Euphues, 'Be not curious to curle thy haire,' &c. [This may, perhaps, refer to the 'love-locks' that were worn by gallants in Shakespeare's day.—ED.]

84. **gloves]** THEOBALD thinks it but justice to mention an emendation which a learned gentleman suggested to him, viz. that we should read 'wore *cloves* in my cap,' alluding to the fashion then in vogue of quilting spices and perfumes into the linings of hats. Theobald, of course, dissents, and adds that it was 'the custom to wear gloves in the hat upon three different motives: as the favour of a mistress; in honour of some other respected friend; or as a mark to be challeng'd by an adversary where a duel was impending.' STEEVENS: Portia, in her assumed character, asks Bassanio for his gloves, which she says she will wear for his sake; and Henry V gives the pretended glove of Alençon to Fluellen, which afterwards occasions his quarrel with the English soldier.

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and in woman out-paramoured the Turk. False of heart, light of ear, bloody of hand; hog in sloth, fox in stealth, wolf in greediness, dog in madness, lion in prey. Let not the creaking of shoes nor the rustling of silks betray thy poor heart to woman. Keep thy foot out of brothels, thy hand out of plackets, thy pen from lenders' books, and defy

89. *out-paramoured*] *out paromord* Q$_1$.
90. *of hand*] *hand* F$_2$. *handed* F$_3$F$_4$, Rowe.
91. *prey*] *pray* Q$_1$.
92. *rustling*] *ruſlings* Q$_1$. *ruſlings* Q$_2$. *rustlings* Jen.
93. *woman*] *women* Qq, Jen. Steev. Var. Sing. Ktly, Huds.
brothels] *brothell* Qq, Jen.
94. *plackets*] *placket* Qq, Jen.
books] *booke* Qq, Jen.

90. ear] JOHNSON: Credulous of evil, ready to receive malicious reports.

90–91. hog . . . prey] WRIGHT: Mr Skeat has pointed out to me that in the *Ancren Riwle*, p. 198, the seven deadly sins are typified by seven wild animals; the lion being the type of pride, the serpent of envy, the unicorn of wrath, the bear of sloth, the fox of covetousness, the swine of greediness, and the scorpion of lust.

94. plackets] When STEEVENS wished to treat an indelicate subject in an indelicate way, yet with a show of learning, he not infrequently signed his notes AMNER, the name of a guileless, dissenting clergyman settled not far from Steevens's home at Hampstead. There is such a note so signed on this word. NARES defines 'placket' as 'a petticoat, generally an underpetticoat. . . . Bailey says it was the forepart of the shift or petticoat, but it was neither. It is sometimes used for a female, the wearer of a placket, as petticoat now is.' FLORIO gives: '*Torace*, . . . also a placket or a stomacher, a brestplate or corselet for the body.' This led SINGER and others to define it simply as 'a stomacher.' DYCE (*Gloss.*) has the following note: 'Whether or not "placket" had originally an indelicate meaning is more than I can determine. It has been very variously explained: a petticoat, an underpetticoat, a pocket attached to a petticoat, the slit or opening in a petticoat, and a stomacher; and it certainly was occasionally used to signify a female as petticoat is now. "The term *placket* is still in use in England and America for a petticoat, and, in some of the provinces for a shift, a slit in the petticoat, a pocket, &c."—*Halliwell*. "As to the word *placket*, in 'An exact Chronologie of memorable things' in *Wit's Interpreter*, 3d ed. 1671, it is said to be 'sixty-six years since maids began to wear plackets.' According to Middleton, the placket is 'the open part' of a petticoat; and the word is not altogether obsolete, since the opening in the petticoats of the present day is still called 'the placket hole,' in contradistinction to the pocket hole."—Chapell's *Popular Music of the Olden Time*, ii, 518.' The student who wishes to pursue the subject further will find a note on it by WHITE on the present passage, and also on *Love's Lab.* III, i, 186. SCHMIDT (*Lex.*) gives the other instances of its use in Sh., and in addition see Marston's *What You Will*, III, i, p. 267, ed. Halliwell: 'apple squiers, basket bearers, or pages of the placket.' Middleton's *Roaring Girl*, III, iii, p. 497, ed. Dyce. Middleton's *Any Thing for a Quiet Life*, II, ii, p. 447, ed. Dyce: '—the open part [of a petticoat] which is now called the placket. *Franklin, jun.* Why, was it ever called otherwise? *Geo.* Yes; while the word remained pure in his original, the Latin tongue, who have no K's, it was called the

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the foul fiend. *Still through the hawthorn blows the cold wind.* Says *suum, mun, nonny. Dolphin my boy, boy, sessa! let him trot by.* [*Storm still.* 95

95–97. Still...by] As in Q_1Ff. Three lines, Glo.+, Dyce ii.

95. Still...nonny.] In Italics, Sta.

the hawthorn] *thy Hawthorn* F_3 F_4.

hawthorn] *hathorne* Qq. *Hauthorne* F_1F_2.

96. *Says*....nonny] Ff+, Jen. Knt, Dyce. Sch. *hay no on ny* Qq. *Ha! nenni*; Cap. *Hey no nonny*,—Ec. *says suum, mun, ha no nonny* Steev. et cet.

Dolphin...by] Mal. (subs.) *Dolphin my Boy, Boy* Sefley: *let him trot by.* Ff (Sefey F_3, Knt), Rowe+, Jen. Knt. *Dolphin my boy, my boy, ceafe let him trot by.* Qq (*caefe* Q_1), also Ec. Ktly (both in Italics, and in two lines; Ktly reads *cease*). *dolphin, my boy, my boy, sesse*; *let him trot by.* Cap.

96. my boy, boy] Ff+, Sch. *my boy, my boy* Qq et cet.

trot by] *trot my* F_3F_4.

[Storm still.] Om. Qq.

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placet; a placendo, a thing or place to please.' Middleton's *The Honest Whore*, Part 2, V, ii, p. 241, ed. Dyce. Beau. and Fl.'s *Love's Cure*, I, ii, p. 116, ed. Dyce. Beau. and Fl.'s *Humourous Lieutenant*, IV, iv, p. 508, ed. Dyce. WHITE well sums up the discussion: 'It is clear at least that the placket, in Shakespeare's time and after, was an article of female apparel so secret as not to admit description, and so common as not to require it; and that, consequently, the thing having passed out of use, the word *stat nominis umbra*.'

94. lenders' books] STEEVENS: So in Chapman's *All Fools*, 1605: 'If I but write my name in mercers' books, I am as sure to have at six months end A rascal at my elbow with his mace,' &c.

96. suum, mun] STEEVENS: These words were probably added by the players, who, together with the compositors, were likely enough to corrupt what they did not understand, or to add more of their own to what they already concluded to be nonsense. [See KNIGHT's interpretation, in the next note. For 'nonny,' see *Ham.* IV, v, 161.]

96, 97. Dolphin . . . by] CAPELL supposes that Edgar 'feigns himself one who is surveying his horses, and marking their paces; that his 'boy' whom he calls 'dolphin' (or dauphin) is about to stop one of them, and cries out to that boy in wild language: '*Ha!* no, leave to do it; *let him trot by*:' if any one, upon the score of this *dolphin*, will say—he feigns himself Neptune, he shall not be oppos'd in it.' JOHNSON: Of interpreting this there is not much hope or much need. But anything may be tried. The madman, now counterfeiting a proud fit, supposes himself met on the road by some one that disputes the way, and cries 'Hey!—No—' but altering his mind condescends to let him pass, and calls to his boy Dolphin (Rodolph) not to contend with him. 'On—Dolphin, my boy, cease. Let him trot by.' STEEVENS gives the following stanza: 'Dolphin, my boy, my boy, Ceafe, let him trot by; It seemeth not that such a foe From me or you would fly,' and adds that it is from 'a very old ballad written on some battle fought in France, during which the King, unwilling to put the suspected valour of his son the *Dauphin—i. e. Dolphin* (so called and spelt at those times) to the trial, is represented as desirous to restrain him from any attempt to establish an opinion of his courage on an adversary who wears the least appearance of strength; and at last assists in propping up a dead body against a tree for him to try his manhood upon. Therefore, as different cham-

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Lear. Thou wert better in thy grave than to answer with thy uncovered body this extremity of the skies. Is man no more than this? Consider him well. Thou owest the worm no silk, the beast no hide, the sheep no wool, the cat no perfume. Ha? here's three on's are sophisticated. Thou art the thing itself; unaccommodated man is no more but such a poor, bare, forked animal as thou art. Off off, you lendings! come, unbutton here.

98. *Thou*] Ff +, Cap. Sch. *Why, thou* Qq et cet.
wert] *were* Sing. Sta.
thy grave] *a Graue* Ff, Rowe, Pope, Han. Knt, Sch.
98–105. *Thou...here.*] Nine lines, ending *answer...skies...well':...hide,...Ha!... art...ti,...animal...here.* Ktly.
100. *than*] *but* Qq, Jen.
more...Consider] *more, but this cõsider* Q$_1$.
102. *Ha?*] Om. Qq.
here's] *her's* Q$_4$. *he'rs* Q$_5$.
on's] *ons* Q$_1$F$_3$. *ones* Q$_2$. *of us* Pope+, Steev. Ec. Var. Knt, Del.
sophisticated] *so phiſticated* Q$_1$.
105. *lendings*] *leadings* Q$_3$.
come, unbutton here.] *come on* Q$_4$. *come on be true.* Q$_5$.
[Tearing off his clothes. Rowe. Tearing...; Kent and the Fool strive to hinder him. Cap.

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pions are supposed to cross the field, and the King always discovers some objection to his attacking each of them, and repeats these two lines as every fresh personage is introduced. The song I have never seen, but had this account from an old gentleman, who was only able to repeat part of it, and died before I could have supposed the discovery would have been of the least importance to me.' [It may perhaps be well to remember that Steevens's 'black-letter volumes' of unknown titles and dates, together with his 'ballads' rehearsed from memory, are to be received with caution.—ED.] FARMER cites: 'Od's my life! I am not allied to the sculler yet; he shall be Dauphin my boy.'—Jonson's *Bartholomew Fair* [V, iii, p. 522, ed. Gifford, where Gifford says, '*Dauphin my boy*, is the burden of a ridiculous old song, of which mention is made by Steevens in *King Lear*.' Note that Gifford was too cautious to allude to the interesting little history that Steevens gives of the ballad.—ED.] KNIGHT: We are inclined to think, if there be any meaning, some of the words are meant as an imitation of the sound of the rushing wind, and that 'let him go by' has the same reference.

96. **sessa!**] MALONE: I have printed 'Sessa,' because the same cant word occurs in the Induction to *Tam. the Sh.* JOHNSON (note on III, vi, 72): This I take to be the French word *cessez*, pronounced *cessey*, which was, I suppose, like some other of common use among us. It is an interjection enforcing cessation of any action, like, *be quiet, have done.* COLLIER: It may be doubted whether it be not a mere interjection.

98. **thou wert**] See I, iv, 93.

102. **cat**] That is, the civet-cat.

102. **sophisticated**] SCHMIDT: Not elsewhere in Sh.

103. **unaccommodated**] WRIGHT: That is, unfurnished with what is necessary, especially with dress. Compare IV, vi, 81, where Edgar says, after seeing Lear 'fantastically dressed with wild flowers,' 'The safer sense will ne'er accommodate

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Fool. Prithee, nuncle, be contented; 'tis a naughty night to swim in. Now a little fire in a wide field were like an old lecher's heart, a small spark, all the rest on's body cold. Look, here comes a walking fire.

Edg. This is the foul Flibbertigibbet; he begins at curfew and walks at first cock; he gives the web and

106. *Prithee*] *Prithe* Q_1. *Prythee* F_1. *Prethee* $F_2F_3F_4$.
contented] *content* Qq. Jen.

107. *wide*] Jen. Walker. *wilde* $Q_2F_1F_2$. *wild* $Q_3F_3F_4$ et cet.

108. *all*] *and all* Q_3, Rowe+.
on's] *in* Qq. *of's* Cap. *of his* Steev. Ec. Var. Knt.

110. *foul*] Ff+, Sch. *foul fiend* Qq et cet.

110. *Flibbertigibbet*] fliberdegibek Q_1. Sirberdegibit Q_2.

111. *at*] Ff, Rowe, Sch. *till the* Qq et cet.
gives] *gins* Q_2.

111, 112. *and the pin, squints*] Ff. *& the pin, fquemes* Q_1. *the pinqueuer* Q_2. *the pinquever* Q_3.

His master thus.' In Shakespeare's time the word 'accommodate' had begun to be abused. See 2 *Hen. IV:* III, ii, 72, &c. From the word 'lendings,' which occurs here, it would seem that 'accommodate' had even then acquired the modern sense of 'to furnish with money.'

105. **unbutton here**] It has been suggested to me by an eminent novelist and dramatist in London, that these words are properly a stage-direction.—ED.

107. **wide**] JENNENS first suggested this change, on the ground that "'wide" is better opposed to "little;"' it was confirmed, as I think, by WALKER (*Crit.* iii, 279), who says that '*wild* is in the manner of modern, not Elizabethan poetry,' and he gives instances, not alone from Sh., but from contemporary authors, where the same misprint of *wild* for 'wide' occurs.

109. **here comes**] Although this evidently refers to Gloucester with his torch, yet I think it somewhat premature to mark Gloucester's entrance here as the Cam. editors, following the Qq, have done. In the Qq, if they were printed from an acting copy, the stage-directions are rather directions to the actors to be ready to go on than indications of their actual entrance. It is not easy to conceive, in the restricted space of the Shakespearian stage, how Gloucester could have remained unnoticed by Lear throughout Edgar's speech from line 109 to 119.—ED.

110. **Flibbertigibbet**] STEEVENS: This fiend is mentioned by Latimer in his sermons ['And when these flatterers, and flybbergybes an other daye shall come and clawe you by the backe and say.'—*Second Sermon*, 1549, p. 69, ed. Arber.—ED.], and Heywood, in his *Proverbs and Epigrams*, has the following: 'Thou Flebergibet, Flebergibet, thou wretch!' PERCY: 'Frateretto, Fleberdigibet, Hoberdidance, Tocobatto, were four deuils of the round, or Morrice, whom Sara in her fits, tuned together, in measure and sweet cadence.'—Harsnet, p. 49. COTGRAVE: *Coquette*: f. A pratling, or proud gossip; a fisking, or fliperous minx, a cocket, or tatling housewife; a titifill, a flebergebit. BELL (*Sh. Puck*, &c. iii, 104) gives a fanciful derivation of this word, which, he says, is *Galgenmännchen* personified.

111. **walks at first cock**] SCHMIDT: Not unfrequently in Sh. 'to walk' is equivalent *to go away*. Thus in *Cym.* I, i, 176: '*Queen.* Pray, walk awhile. *Imogen.* About some half-hour hence, I pray you, speak with me . . . for this time

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the pin, squints the eye, and makes the hare-lip; mildews 112
the white wheat and hurts the poor creature of earth.
Swithold footed thrice the old;

112. *hare-lip*] *Hare-lippe* F_1F_2. *Hair-lip* F_4, Rowe, Pope, Theob. Warb. Johns. Jen.. *hare lip* Q_1. *hart lip* Q_2.
113. *creature*] *creatures* Han.
earth] *the earth* F_3F_4+, Jen. Ec.
114–118. *Swithold...aroint thee!*] As by Cap. Four lines, Ff. Prose, Qq.
114. *Swithold'*] Ff, Rowe, Pope, Knt, Del. Dyce, Sch. *fwithald* Qq. *St. Withold* Theob. i. *S. Withold* Glo. Wr. *Saint Withold* Theob. ii et cet.
old'] Q_1, Ff, Rowe, Pope, Knt, Dyce, Glo. Wr. Sch. *olde* Q_2. *'old* Cam. *wold* Theob. et cet.

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leave me.' That *to walk* is used technically of spirits does not interfere with the present modified meaning. See IV, vii, 83. [For the effect of the cock-crow upon 'extravagant and erring spirits,' see *Ham.* I, i, 150.]

112. **web and pin**] MALONE: See Florio, who gives '*Cateratta*. Also a disease in the eies called a pin and a web.' [Thus, in the edition of 1598.] WRIGHT gives as Florio's definition, 'A purculleis. . . . Also a dimnesse of sight occasioned by humores hardned in the eies called a Cataract or a pin and a web.'

'114–118. **Swithold . . . thee!**] WARBURTON: We should read it thus: Saint Withold footed thrice the wold, He met the night-mare, and her *name told*, Bid her alight, and her troth plight, And aroynt thee, witch, aroynt thee *right;* i. e. Saint Withold, traversing the *wold* or *downs*, met the night-mare; who, having told her name, he obliged her to *alight* from those persons whom she rides, and *plight her troth* to do no more mischief. This is taken from a story of him in his legend. Hence he was invoked as the patron saint against that distemper. And these verses were no other than a popular charm, or *night-spell* against the *Epialtes*. The last line is the formal execration, or apostrophe of the speaker, of the charm to the witch, *aroynt thee right*, i. e. depart forthwith. *Bedlams*, gipsies, and such-like vagabonds, used to sell these kinds of spells or charms to the people. They were of various kinds for various disorders, and addressed to various saints. We have another of them in B. and Fl.'s *Monsieur Thomas*, IV, vi, which is expressly called a *night-spell*, as follows: 'St. George, St. George, our Lady's knight, He walks by day, so does he by night; And when he had her found, He her beat, and her bound, Until to him her troth she plight, She would not stir from him that night.' This, says STEEVENS, is likewise one of the 'magical cures' for the *incubus*, quoted, with little variation, by Reginald Scott in his *Discovery of Witchcraft*, 1584. THEOBALD: My ingenious friend Mr Bishop saw that 'old' must be *wold*, which signifies a down, or champion ground, hilly and void of wood. And as to St. Withold, we find him again mentioned in our author's *Troublesome Raigne of King John* [p. 256, ed. Nichols]: 'Sweet S. *Withold* of thy lenitie, defend us from extremitie.' TYRWHITT: I cannot find this adventure in the common legends of St. Vitalis, who, I suppose, is here called 'St. Withold.' FARMER: *Olds* is the same word as *wolds*. Spelman writes, *Burton upon olds;* the provincial pronunciation is still the *oles*, and that, being the vulgar orthography, may be the correct one here. In a book called *The Actor*, ascribed to Dr Hill, it is quoted 'the *cold*' ['the reading of Tate's version.'—STEEVENS]. Mr Colman has it, in his alteration of *Lear*, 'the *world*.' [To this note COLMAN replied that *world* in his edition was an error of the press.]

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He met the night-mare and her nine-fold; 115
Bid her alight,
And her troth plight,
And aroint thee, witch, aroint thee!

Kent. How fares your grace?

Enter GLOUCESTER, *with a torch.*

Lear. What's he? 120
Kent. Who's there? What is't you seek?
Glou. What are you there? Your names?
Edg. Poor Tom, that eats the swimming frog, the toad,

115. *He met the night-mare*] *he met the night mare* Q_1. *anelthu night Moore* Q_2. *anelthunight Moor* Q_3.
nine-fold] *ninefold* $F_2F_3F_4$. *nine fold* Qq. *name told* Warb. Johns. Jen.
116. *her alight*] *her a-light* Ff. *her, O light* Qq.
117. *troth plight*] *troth-plight* Ff.
118. *aroint...aroint*] *aroynt....aroynt* Ff. *arint...arint* Qq.
118. *thee, witch,*] *thee, witch* Q_1. *thee Witch* F_2F_4. *the witch*, F_3F_4. *thee, with* Q_2.
thee!] *thee right.* Warb.
Enter...torch.] Ff, after line 105. Transferred by Pope. Enter Gloſter. Qq (Gloceſter. Q_2), after line 109. After line 109, Cap. Glo.+.
120. SCENE VII. Pope+, Jen.
121. *Who's*] *Whoſe* Qq.

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115. **nine-fold**] CAPELL: That is, her nine imps, or familiars. TYRWHITT: Put, for the sake of rhyme, instead of *nine foals*.

118. **aroint**] See *Macb.* I, iii, 6, and notes. Since those derivations, all of them unsatisfactory, were there collected, another, which unfortunately must be placed in the same category, has been contributed by F. J. V. in *Notes and Qu.*, 15 March, 1873. He proposes the French *éreinte-toi;* that is, 'break thy back or reins, used as an imprecation.' In the notes on *Macb.* credit is not given, as it should have been, to CAPELL for the derivation in his *Glossary:* 'Avaunt! Hell take thee! *Lat.* Dii te averruncent!' NARES cites it, without giving its author, and to Nares it has been frequently attributed. The following derivation, which seems highly probable, appeared in *The Academy*, 28 Dec. 1878: Mr F. D. MATTHEW, of the *New Shakespeare Society's* Committee, who is editing the unprinted English Works of Wiclif for the *Early English Text Soc.*, has come across two instances of what must surely be Shakespeare's *aroint*—the verb *arunte*, avoid—in a Wycliffite tract in the MS C. v. 6, Trinity Coll., Dublin, lately lent to him by the College: "And here sculd men arunt feynt penytaunsers, confessours and oþer prestis þat assoylen for money" (Leaf 157, back). "And here schul men arunte þe feend þat stirip men to last in þis erroure" (Leaf 159, back). "I think," says Mr Matthew, "there is no doubt that 'arunte,' which here evidently means 'avoid or shun,' is the 'aroint' of *Macb.* I, iii, 6, and *Lear*, III, iv, 118, which has hitherto not been met with out of Sh." The change from *u* to *oi* is not easy, but has surely taken place here.'

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the tadpole, the wall-newt and the water; that in the fury of his heart, when the foul fiend rages, eats cow-dung for sallets; swallows the old rat and the ditch-dog; drinks the green mantle of the standing pool; who is whipped from tithing to tithing, and stocked, punished, and imprisoned; who hath three suits to his back, six shirts to his body;

> Horse to ride and weapon to wear;
> But mice and rats and such small deer
> Have been Tom's food for seven long year.

124. *tadpole*] Johns. *tod pole* Q_1. *toade pold* Q_2. *Tod-pole* F_1F_2 Pope+, Sch. *Tod-pool* F_3F_4. *tod-pol* Rowe.
wall-newt] Q_1. *wall-Neut* Ff. *wall-wort* Q_2.
water] *water-neut* Rowe+, Cap. Jen. Ec.
fury] *fruite* Q_2.
126. *sallets*] *sallads* Jen. *sallet* Cap. conj.
128. *stocked, punished*] *flockt, punish'd* Ff. *flock-punisht* Qq, Pope+, Cap. Jen. Glo.+, Dyce ii.
129. *hath*] Ff, Rowe, Pope, Sch. *hath had* Qq et cet.
130. *Horse...wear;*] Verse, Ff, Rowe, Pope, Theob. Johns. Jen. Sch. Prose, Qq et cet.
131. *deer*] *Deare* F_1F_2. *Dear* F_3F_4. *geer* Han. Warb. *cheer* Grey.
132. *Have*] *Hath* Qq.

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124. **tadpole**] WRIGHT: The modern spelling was in use in Shakespeare's time. Cotgrave gives: 'Gyrine: the frog tearmed, a Tadpole.'

124. **wall-newt**] WRIGHT: That is, lizard. 'Newt' is from A. S. *efete*, Early English *euete*, and then *eft*, the initial 'n' having been acquired from the final letter of the article, so that 'an evet' or 'an eft' became 'a newt.'

124. **water**] That is, the water-newt. For many similar constructions, see SCHMIDT (*Lex.*), p. 1419.

126. **sallets**] WRIGHT: Cotgrave: '*Salade*: f. A salade, Helmet, Head-peece; also a Sallet of hearbes.' It is still used in Sussex. See *Ham.* II, ii, 420.

126. **ditch-dog**] DELIUS: The dead dogs thrown into ditches.

128. **tithing**] STEEVENS: A district; the same in the country as a ward in the city. In the Stat. 39 Eliz. ch. 4, it is enacted that every vagabond, &c. shall be publickly *whipped and sent* from parish to parish. [For a description of the treatment of 'roges,' and of how they must be 'greeuouslie whipped and burned through the gristle of the right eare, with an hot iron of the compasse of an inch about,' see Harrison's *Description of England*, Bk. ii, chap. x, p. 219, ed. *New Sh. Soc.*]

129. **hath three suits**] SCHMIDT: The 'hath had three suits' of the Qq probably accords with the fact, but what have facts to do with madness? Tom hath three suits and six shirts;—where are they? who has taken them from him?

131, 132. **CAPELL**: These are two lines of quotation (but not exact) from an old metrical romance of the *Life of Sir Bevis*: 'Rattes and myse and suche smal dere Was his meate that seven yere.' 'Dere,' says MALONE, was used for animals in general. So Barclay in his *Eclogues*, 1570: 'Everie sorte of dere Shrunk under shadowes abating all their chere.' SCHMIDT: Not exactly animals in general, but game.

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Beware my follower.—Peace, Smulkin! peace, thou fiend! 133

Glou. What, hath your grace no better company?

Edg. The prince of darkness is a gentleman; Modo 135
he's call'd, and Mahu.

133. *Smulkin*] *ſnulbug* Qq. *Smolkin* Theob. Warb. Johns. Cap. Steev. Ec. Var. Knt.

135, 136. *The....Mahu.*] Prose, Qq Ff+, Jen. Glo.+, Sch. Verse, Cap. et cet. As a quotation, Dyce ii.

135. *Modo*] *Mohu* Johns.

136. *he's*] Changed to *he is* by Cap. in Errata.

Mahu] Ff. *ma hu*— Qq.

133, 135, 136. **Smulkin. . . . Modo . . . Mahu]** STAUNTON: If the subjoined extracts from Harsnet's *Declaration* do not prove undisputably that Sh. was indebted to that popular book for the titles of Tom o' Bedlam's infernal spirits, we may infer that these fantastic names were quite familiar to an auditory of his time: 'It seemes not incongruent that I relate unto you the names of the devils whom in this glorious pageant they did dispossesse. . . . First, then, to marshall them in as good order as such disorderly cattell will be brought into, you are to understand, that there were in our possessed 5 Captaines, or Commaunders above the rest: Captaine Pippin, Marwood's devil, Captaine Philpot, Trayfords devil, Captaine Maho, Saras devil, Captaine Modu, Maynies devil, and Captaine Soforce, Anne Smiths devil. These were not all of equall authoritie, and place, but some had more, some fewer under theyr commaund. . . . The names of the punie spirits cast out of Trayford were these, Hilco, Smolkin, Hillio, Hiaclito, and Lustie huffe-cap: this last seemes some swaggering punie devill, dropt out of a Tinkers budget. . . . Modo, Master Maynies devill, was a graund Commaunder, Muster-maister over the Captaines of the seaven deadly sinnes: Cliton, Bernon, Hilo, Motubizanto, and the rest, himselfe a Generall of a kind and curteous disposition: so saith Sara Williams, touching this devils acquaintance with Mistres Plater, and her sister Fid. Sara Williams had in her at a bare word, all the devils in hell. The Exorcist asks Maho, Saras devil, what company he had with him, and the devil makes no bones, but tels him in flat termes, *all the devils in hell.* . . . And if I misse not my markes, this Dictator Modu saith, hee had beene in Sara by the space of two yeeres, then so long hell was cleere, and had not a devill to cast at a mad dogge. And sooth I cannot much blame the devils for staying so long abroade, they had taken up an Inne, much sweeter then hell: and an hostesse that wanted neither wit, nor mirth, to give them kind welcome. Heere, if you please, you may take a survay of the whole regiment of hell: at least the chiefe Leaders, and officers as we finde them enrolled by theyr names. First, Killico, Hob, and a third anonymos, are booked downe for three graund Commaunders, every one having under him 300 attendants. . . . Maho was generall Dictator of hell; and yet for good manners sake, hee was contented of his good nature to make shew, that himselfe was under the check of Modu, the graund devil in Master Maynie. These were all in poor Sara at a chop, with these the poore soule travailed up and downe full two yeeres together; so as during these two yeeres, it had beene all one to say, one is gone to hell, or hee is gone to Sara Williams; for shee poore wench had all hell in her belly.'—Cap. x, pp. 45, 50.

135, 136. **The . . . Mahu]** REED: In *The Goblins*, by Sir John Suckling, a catch is introduced which concludes with these two lines: 'The prince of darkness is a

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Glou. Our flesh and blood, my lord, is grown so vilde
That it doth hate what gets it.
Edg. Poor Tom's a-cold.
Glou. Go in with me; my duty cannot suffer
T' obey in all your daughters' hard commands;
Though their injunction be to bar my doors
And let this tyrannous night take hold upon you,
Yet have I ventured to come seek you out
And bring you where both fire and food is ready.
Lear. First let me talk with this philosopher.—
What is the cause of thunder?
Kent. Good my lord, take his offer; go into th' house.

137, 138. *Our...gets it.*] Verse, Pope. Prose, QqFf, Rowe.
137. *my lord....vilde*] *is growne so vild my Lord* Qq (*vilde* Q_2), Glo.+, Mob.
138. *gets it*] *it gets* F_3F_4, Rowe.
139. *Poor*] Om. Pope+.
139, 165. *a-cold*] Hyphen, Rowe.
140–145. Prose, Qq.
142. *Though*] *Though all* F_3F_4
144. *ventured*] *venter'd* Qq.
145. *fire and food*] *food and fire* Qq. *is*] *are* Han. Coll. iii.
148. *Good...house.*] Two lines, Ff.
Good my] *My good* Qq, Pope+, Jen. Mal. Ec.

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gentleman, Mahu, Mahu is his name.' I am inclined to think this catch not to be the production of Suckling, but the original referred to by Edgar's speech. WRIGHT: But as Suckling in other parts of his play is constantly alluding to Sh., it is more likely that in this he is only quoting from *Lear*. STEEVENS: Edgar says this in resentment at what Gloucester had just asked: 'Hath your grace no better company?'

137, 138. COWDEN CLARKE: One of Shakespeare's subtle touches. Some tone or inflection in Edgar's voice has reached the father's heart, and bitterly recalls the supposed unfilial conduct of his elder son, and he links it with that of Lear's daughters. Edgar, instinctively feeling this, perseveres with his Bedlam cry, to drown the betrayed sound of his own voice, and maintain the impression of his assumed character.

141. T' obey] MASON: That is, 'my duty will not suffer *me* to obey,' &c. WRIGHT: But it is not certain whether the sense is not, 'My duty to you must not suffer by my obeying your daughters' commands.' For this use of the infinitive, see ABBOTT, § 356 [or III, v, 8; *Macb.* IV, ii, 69; *Ham.* III, iii, 85; IV, ii, 12].

141. T' obey in] WRIGHT: The construction would be familiar if it were 'to obey your daughters in all their hard commands.'

145. fire and food is] See II, i, 113.

147. thunder] MOBERLY: Being so 'unsophisticated.'—having so completely reduced mankind to their elements, surely this man must have a spontaneous insight into the nature of things, such as would at least tell him what is the cause of thunder. Like the celebrated German poet and physicist, he will have 'a pure sense of nature, rebelling against the barbarism of reflection.'

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Lear. I'll talk a word with this same learned Theban.—
What is your study?
Edg. How to prevent the fiend and to kill vermin.
Lear. Let me ask you one word in private.
Kent. Importune him once more to go, my lord;
His wits begin t' unsettle.
Glou. Canst thou blame him? [*Storm still.*
His daughters seek his death. Ah, that good Kent!
He said it would be thus, poor banish'd man!
Thou say'st the king grows mad; I'll tell thee, friend,
I am almost mad myself. I had a son,
Now outlaw'd from my blood; he sought my life,
But lately, very late; I loved him, friend,
No father his son dearer; true to tell thee,
The grief hath crazed my wits. What a night 's this!—

149, 150. Prose, Qq.
149. *talk*] *take* F_3F_4.
same] *moſt* Qq, Jen.
150. *What...study*] Given to Kent by Ktly.
152. *me*] *us* F_3F_4+.
private] *private, friend.* Ktly.
153, 154. *Importune....unsettle.*] One line, Qq.
153. *once more*] Om. Qq, Pope, Han. Jen.
154.. [Storm still.] Om. Qq, Cap. Transferred to line 161, Mal. Steev. Bos. Knt, Sing. Dyce, Sta. Ktly. To line 162, Coll. Del. Wh.
155. *Ah*] *O* Qq.
157. *say'st*] *ſai'ſt* Q_2. *ſayeſt* Q_1Ff.
158. *I am*] *I'm* Pope+, Dyce ii.
159. *outlaw'd*] *out-lawed* Qq.
he sought] *a fought* Q_2.
161. *true*] *truth* Q_2, Glo.+, Mob.
162. *hath*] *has* Q_2.
night's] *nights* $Q_1F_2F_3$.
162, 163. *The...grace*] Two lines, the first ending *wits*. Qq.

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151. **prevent**] WRIGHT: Here used with something of its original sense of anticipating, being beforehand with, as well as the more common meaning which now belongs to the word. [See *Ham.* II, ii, 286: 'My anticipations prevent your discovery.']

154. STEEVENS cites a note by Horace Walpole, in the postscript to his *Mysterious Mother*, where he observes that when 'Belvidera talks of "Lutes, laurels, seas of milk, and ships of amber," she is not mad, but light-headed. When madness has taken possession of a person, such character ceases to be fit for the stage, or, at least, should appear there but for a short time; it being the business of the theatre to exhibit passions, not distempers. The finest picture ever drawn, of a head discomposed by misfortune, is that of King Lear. His thoughts dwell on the ingratitude of his daughters, and every sentence that falls from his wildness excites reflection and pity. Had frenzy entirely seized him, our compassion would abate: we should conclude that he no longer felt unhappiness. Shakespeare wrote as a philosopher, Otway as a poet.'

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I do beseech your grace,—
Lear. Oh, cry you mercy, sir.— 163
Noble philosopher, your company.
Edg. Tom's a-cold. 165
Glou. In, fellow, there, into th' hovel; keep thee warm.
Lear. Come, let's in all.
Kent. This way, my lord.
Lear. With him;
I will keep still with my philosopher.
Kent. Good my lord, soothe him; let him take the fellow.
Glou. Take him you on. 170
Kent. Sirrah, come on; go along with us.
Lear. Come, good Athenian.
Glou. No words, no words! Hush.
Edg. *Child Rowland to the dark tower came.*
His word was still 'Fie, foh, and fum, 175
I smell the blood of a British man.' [*Exeunt.*

163. *grace,*—] Cap. *grace.* QqFf+. *grace,* Warb.
sir] Om. Qq, Cap. Mal. Steev. Bos. Sing. Ktly.
163, 164. *O...company.*] One line, Qq.
165. *a-cold*] Rowe. *a cold* QqFf.
166. *there, into th'*] *there, in't* Q_1. *into th'* Pope+. *there, to the* Cap. Steev. Ec. Bos. *there, in, to the* Mal.
167, 168. *With.....philosopher.*] One line, Qq.
168. *him; I*] *him I* Qq.
169. *Good...fellow.*] Two lines, Ff.
171. *Sirrah...us.*] *Sirrah, come on; along with us.* Pope+. *On, sirrah; go with us.* Cap.
173. *Hush*] Separate line, Steev. Bos. Knt, Coll. Del. Sing. Dyce i, Wh. Ktly.
174. tower] Ff. *towne* Q_1Q_2. came] Ff. *come* Qq, Cap.
175. Fie...fum] Ff. (*fumme* F_3). *fy fo and fum* Q_1. *fye, fo, and fum* Q_2.
176. British] *Brittish* Ff.
[Exeunt.] Om. Qq.

163. **your grace,**—] COWDEN CLARKE: Here Gloucester attempts to lead Lear towards the shelter he has provided in the farm-house adjoining the castle; but the king will not hear of quitting his 'philosopher.' Gloucester then induces the Bedlam-fellow to go into the hovel, that he may be out of Lear's sight; but Lear proposes to follow him thither, saying 'Let's in all.' Kent endeavours to draw Lear away, but, finding him resolved to 'keep still with' his 'philosopher,' begs Gloucester to humour the king, and 'let him take the fellow' with him. Gloucester accedes, and bids Kent himself take the fellow with them in the direction they desire to go; and this is done. We point out these details, because, if it be not specially observed, the distinction between the 'hovel' and the 'farm-house' would hardly be understood. The mention of 'cushions' and a 'joint-stool' in Scene vi shows it to be some place of better accommodation than the 'hovel;' and probably some cottage or farm-house belonging to one of Gloucester's tenants.

174. **Child Rowland**] CAPELL: Every observing reader of Spenser, and of the writers of his class, knows that 'Child' is a common appellative of the knight in romances; deriv'd from the first gross importers of them into our language from out

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[174. Child Rowland.]

the Spanish and French, in which he is call'd *enfant*, and *infante;* and all know that 'Rowland' is only Roland pronounc'd rustically, and Roland a contraction of Orlando, so that 'Child Rowland' is the knight Sir Orlando. PERCY (note on *Child Waters*, vol. iii, p. 58, 1765) cites with approval WARBURTON's note on this passage, to the effect that 'in the old times of chivalry the noble youth who were candidates for knighthood, during the time of their probation, were called *Infans, Varlets, Damoysels, Bacheliers*. The most noble of the youth were particularly called *Infans*.' STEEVENS: Beau. and Fl. in *The Woman's Prize* [II, i] refer to this: 'a mere hobby-horse She made Child Rowland.' NARES: *Childe Harold* has lately made the term very familiar.

174, 176. CAPELL, despite the fact that it is an assumed madman who speaks these lines, maintained that we should not only make sense of them, but show 'their particular propriety.' He was convinced that 'never any Orlando' said 'Fie, foh, fum.' Therefore a line must have been omitted, and in that line 'the smeller-out' of Child Rowland must have been mentioned. Accordingly, he 'perfected' the stanza, and, although he thought it presumptuous to insert his own line in Shakespeare's text, yet 'the world may not be displeas'd to see it done in a note, and that in sense and rime too, as follows: [it should be premised that he adopted, instead of 'came' of the Ff, *come* of the Qq, *i. e.* being come] "Child Rowland to the dark tower come, The giant roar'd, and out he ran; His word was," &c. Having thus settled the 'sense' of the passage, Capell reveals 'its propriety,' by explaining that '"Child Rowland" is Edgar himself; the "dark tower," his hovel; and the *fie-fo-fum giant*, his father Gloster; who, he fears, might have the giant's sagacity, and accost him in no less dreadful a manner.' KEIGHTLEY proposed, 'The Giant saw him, and out he ran.' RITSON thought that the first line was a translation of some French or Spanish ballad, but that the last two lines belonged to a different subject. DYCE, however, in his *Few Notes*, p. 146, speaks of all three lines as one ballad, of which '(probably with some variations from the original) fragments of a Scottish version have been preserved by Jamieson in *Illustr. of Northern Antiquities*, &c. 1814. He gives (p. 402): "With fi, fi, fo, and fum I smell the blood of a Christian man! Be he dead, be he living, wi' my brand I'll clash his harns frae his harn-pan'" (*i. e.* I'll knock his brains out of his skull).' HALLIWELL believes [with Ritson] that 'Edgar quotes from two different compositions, the first line from a ballad on Rowland, the second from *Jack and the Giants;* the original source of the popular words Fie, foh, and fum is unknown. They are alluded to in Peele's *Old Wives Tale*, 1595,—"Fee, fa, fum,—Here is the Englishman,—Conquer him that can." Again, in Nash's *Have With You to Saffron Walden*, 1596,—"O, 'tis a precious apothegmaticall pedant, who will finde matter inough to dilate a whole daye of the first invention of *Fy, fa, fum*, I smell the bloud of an Englishman." The probability is that the distich quoted by Nash and Sh. belongs to some early version of the tale of *Jack and the Giants*. [Halliwell thinks that the earliest known edition of this story is 1771, or possibly 1741. Halliwell also gives the story of Child Rowland from Jamieson's *Illustr. of North. Antiquities*, p. 397; it is also given in CHILD's admirable *Eng. and Scottish Ballads*, i, 416.] WRIGHT: The substitution of 'Britishman' for *Englishman* points to the time when, under James I, the name of England was merged in the more general title of Great Britain. See IV, vi, 249 [where Ff have 'English' and the Qq have *British*. See also Appendix, p. 377.]

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SCENE V. *Gloucester's castle.*

Enter CORNWALL *and* EDMUND

Corn. I will have my revenge ere I depart his house.

Edm. How, my lord, I may be censured, that nature thus gives way to loyalty, something fears me to think of.

Corn. I now perceive, it was not altogether your brother's evil disposition made him seek his death, but a provoking merit, set a-work by a reproveable badness in himself.

SCENE V.] Scena Quinta Ff (Scæna F_2). SCENE IV. Rowe. SCENE VIII. Pope+, Jen.
Gloucester's castle.] Rowe. A Room in Gloster's Castle. Cap.
Enter....Edmund.] Enter....Baſtard. Qq. Om. Johns.
1. *my*] Om. F_3F_4+.
his] *the* Qq. *this* Han.
5, 6. *provoking merit*] *provoked spirit* Han. Jen.
6. *a-work*] *a worke* QqF_2. *a work* F_3F_4.
himself] *him* Han.

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2. **censured**] For 'censure' meaning *opinion*, see *Ham.* I, iii, 69; I, iv, 35; III, ii, 25; III, ii, 82. WRIGHT: See the Dedication to *V. and A.*, 'I know not how I shall offend in dedicating my unpolished lines to your lordship, nor how the world will censure me for chosing so strong a prop to support so weak a burden.'

3. **fears**] For instances of this verb meaning to terrify, to frighten, see SCHMIDT, s. v.

5. **provoking merit**] WARBURTON: That is, a merit which, being neglected by the father, was provoked to an extravagant act. MASON: *Provoking* here means *stimulating;* a merit he felt in himself, which irritated him against a father that had none. MALONE: Cornwall, I suppose, means the merit of Edmund, which, being noticed by Gloucester, provoked or instigated Edgar to seek his father's death. Warburton conceived that the merit spoken of was that of Edgar. But how is this consistent with the rest of the sentence? HUDSON: Cornwall means, apparently, a *virtue apt to be provoked* or *stirred into act;* which virtue was set to work by some flagrant evil in Gloucester himself. 'Provoking' for *provocable;* the active form with the passive sense. COWDEN CLARKE: 'An inciting desert.' This probably refers to what the speaker considers the discovered turpitude of Gloucester, which *deserves* punishment, and *incites* Edgar to seek his death, putting into activity the latter's blameable badness of character. The difficulty here arises from the uncertainty as to whom the pronouns 'him,' 'his,' and 'himself' refer. WRIGHT: A consciousness of his own worth which urged him on. MOBERLY: Probably 'an anticipative merit;' that is, a meritorious forestalling of crime by its punishment. NICHOLS (*Notes*, &c., No. 2, p. 12) paraphrases: 'It was not altogether your brother's evil disposition that made him seek his death—the old man deserved it. There was a merit, a deserving on his part, "set a-work by a reproveable badness in himself," that provoked your brother to the act. "The provoking merit" was in Gloucester himself.'

6. **a-work**] See II, ii, 69; III, iv, 57; *Ham.* II, ii, 466; I, v, 19, or ABBOTT, § 24.

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Edm. How malicious is my fortune, that I must repent to be just! This is the letter he spoke of, which approves him an intelligent party to the advantages of France. O heavens! that this treason were not, or not I the detector! 7 10

Corn. Go with me to the duchess.

Edm. If the matter of this paper be certain, you have mighty business in hand.

Corn. True or false, it hath made thee earl of Gloucester. Seek out where thy father is. that he may be ready for our apprehension. 15

Edm. [*Aside*] If I find him comforting the king, it will stuff his suspicion more fully.—I will persever in my course of loyalty, though the conflict be sore between that and my blood. 20

Corn. I will lay trust upon thee, and thou shalt find a dearer father in my love. [*Exeunt.*

8. *letter*] *letter which* Ff+, Jen. Ec. Knt, Coll. Del. Wh. Sch.
9. *advantages*] *advances* Anon.*
10. *this treason were not*] *his treason were* Qq.
17. [Aside] Theob. Om. QqFf.
18. *persever*] $F_1F_2F_3$, Del. Dyce, Sta. Cam. Wr. Sch. *perfeuere* QqF_4 et cet.
22. *dearer*] Qq. *deere* F_1F_2. *dear* F_3F_4, Rowe, Sch.
[Exeunt.] Exit. Qq.

8. **to be just**] See III, iv, 141; or ABBOTT, § 356.

9. **intelligent party**] For the position of the adjective, compare IV, i, 3; or 'our suffering country Under a hand accurst.'—*Macb.* III, vi, 48. SCHMIDT, however, says that 'to' does not depend on 'intelligent,' but on 'party.'

17. **comforting**] JOHNSON: This word is used in the juridical sense for *supporting, helping*. LORD CAMPBELL: The indictment against an accessory after the fact, for treason, charges that the accessory 'comforted' the principal traitor after knowledge of the treason.

18. **persever**] WRIGHT: This represents the older pronunciation of the word, which in Sh. has uniformly the accent on the second syllable. [See *Ham.* I, ii, 92.]

20. **blood**] WRIGHT: Natural temperament. See *Ham.* III, i, 64. [Also *Lear*, IV, ii, 64.]

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SCENE VI. *A chamber in a farmhouse adjoining the castle.*

Enter KENT *and* GLOUCESTER.

Glou. Here is better than the open air; take it thankfully. I will piece out the comfort with what addition I can; I will not be long from you.

Kent. All the power of his wits have given way to his impatience. The gods reward your kindness! [*Exit Gloucester.*

Enter LEAR, EDGAR, *and* FOOL.

Edg. Frateretto calls me, and tells me Nero is an angler in the lake of darkness.—Pray, innocent, and beware the foul fiend.

Fool. Prithee, nuncle, tell me whether a madman be a gentleman or a yeoman.

Lear. A king, a king!

Fool. No, he's a yeoman that has a gentleman to his

SCENE VI.] Scena Sexta Ff (Scæna F_4). SCENE V. Rowe. SCENE IX. Pope.

A chamber.....castle.] Mal. A Chamber. Rowe. A Chamber, in a Farm-house. Theob. A Room in some of the out-buildings of the Castle. Cap.

Enter...] Ff. Enter...and Lear, Foole, and Tom. Qq.

4. *have*] QqFf, Jen. Dyce, Sta. Glo+, Sch. *hath* Cap. *has* Pope et cet.

to his] *to* Qq.

5. *reward*] *deserue* Qq. *preserve* Cap. conj.

[Exit Gloucester.] As in Cap. After line 3, Ff+, Jen. Sch. Om. Qq.

[Enter...Fool.] Ff+, Jen. Sch.

6. *Frateretto*] Fretereto Qq. Fraterretto Ff (Fraterreto F_4).

7. *and*] Om. Qq.

9. *be*] *may bee* Q_2.

10. *gentleman*] *Gentlemen* F_2.

12-15. Fool. *No....him.* Lear.] Om Qq.

4. **power . . . have**] A plural by attraction, or, as ABBOTT, § 412, terms it, by proximity. See *Ham.* I, ii, 38.

6. **Frateretto**] See PERCY'S note, III, iv, 111.

6. **Nero**] UPTON (*Crit. Obs.* p. 235, ed. ii): Nero was a fiddler [or rather, played on a hurdy-gurdy: 'Neron estoyt vielleux.'—ED.] in hell, as Rabelais tells us, ii, xxx. And Trajan was an angler [for frogs]. . . But players and editors, not willing that so good a prince as Trajan should have such a vile employment, substituted Nero in his room, without any sense or allusion at all. From Rabelais, therefore, the passage should be thus corrected: '*Trajan* is an angler,' &c. RITSON: The History of Gargantua had appeared in English before 1575.

7. **innocent**] STEEVENS: He is here addressing the Fool. Fools were anciently called *innocents*. See *All's Well*, IV, iii, 13. CAPELL, however, supposed it to mean: 'Be innocent when you pray.'

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son, for he's a mad yeoman that sees his son a gentleman before him. 13

Lear. To have a thousand with red burning spits 15
Come hizzing in upon 'em,—

* *Edg.* The foul fiend bites my back.

* *Fool.* He's mad that trusts in the tameness of a wolf,

* a horse's health, a boy's love, or a whore's oath.

* *Lear.* It shall be done; I will arraign them straight.— 20

* Come, sit thou here, most learned justicer.—

13. *mad*] Om. F_3F_4, Rowe, Pope, Han.

15, 16. *To have...'em,*—] Prose, Qq, Jen.

16. *hizzing*] Ff. *hissing* Q_1. *hissing* Q_2, Jen. Knt, Del. Sing. Dyce, Sta. Glo.+, Sch. *whizzing* Mal. conj. Bos. Coll. Wh. Ktly.

'em,—] *'em*— Theob. *'em.* Ff. *them.* Qq, Cap. Jen. Steev. Ec. Var. Knt, Coll. Del.

17–54. Om. Ff, Rowe.

19. *a horse's health*] *the heels of a horse* Warb. *a horse's heels* Sing ii, Ktly.

a horse's....oath] *the health of a horse, the love of a boy, or the oath of a whore.* Pope, Theob. Han.

20. *them*] *'em* Pope, Theob. Han. Warb.

21. [To the Fool. Han. To Edgar. Cap.

justicer] Theob. *iustice* Qq, Pope, Jen.

13, 14. **he's . . . him**] COLLIER: This seems to have been a proverbial expression. HUDSON: A rather curious commentary on some of the Poet's own doings; who obtained from the Herald's College a coat-of-arms in his father's name; thus getting his yeoman father dubbed a gentleman, in order, no doubt, that he himself might inherit his rank. SCHMIDT also alludes to this grant of arms to Shakespeare's father, which took place not long before the composition of *Lear*, and asks: Does the present passage refer to this incident? If it do, might there not be a play upon words concealed in 'a mad yeoman,' that is 'a *made* yeoman,' a yeoman whose luck is made, or, since it is not necessary to be too precise in dealing with the Fool's wit, a complete, thorough yeoman?

18, 19. SCHMIDT asks why the Fool says this? 'Does he wish merely to distract Lear, or to say that, in fact, the whole world is mad?'

19. **horse's health**] WARBURTON: Read, 'horse's *heels*,' *i. e.* to stand behind him. JOHNSON: Sh. is here speaking not of things maliciously treacherous, but of things uncertain and not durable. A horse is above all other animals subject to diseases. RITSON: *Heels* is certainly right. 'Trust not a horse's heel nor a dog's tooth' is a proverb in Ray's *Collection;* as ancient, at least, as the time of Edward II: Et ideo Babio in comœdiis insinuat, dicens: 'In fide, dente, pede, mulieris, equi, canis, est fraus.' Hoc sic vulgariter est dici: 'Till horsis foote thou never traist, Till hondis toth, no woman's faith.'—Forduni *Scotichronicon*, l. xiv, c. xxxii. That in the text is probably from the Italian.

21. **justicer**] BOSWELL: Thus Lambard's *Eirenarcha:* 'And of this it commeth that M. Fitzherbert (in his treatise of the Justices of Peace) calleth them *justicers* (contractly for *justiciars*), and not *justices*, as we commonly, and not altogether unproperly, doe name them.'

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* Thou, sapient sir, sit here.—Now, you she-foxes! 22
* *Edg.* Look, where he stands and glares! Wantest
* thou eyes at trial, madam?
* *Come o'er the bourn, Bessy, to me.* 25
* *Fool.* *Her boat hath a leak,*

22. [To Edgar. Han. To the Fool. Cap.
here.—Now, you] *here, no you* Q_1. *heere, now you* Q_2. *here. Now ye* Pope+, Jen. Knt.
foxes !] *foxes.* Pope. *Foxes*— Qq.
23-28. Om. Pope, Han.
23-25. *Look*...me.] Cap. Prose, Qq. Verse, the first line ending *eyes*, Theob. Warb. Johns. Cap. (—Corrigenda, vol. x), Jen. Ec. First line ending *glares!* Bos. Coll. Del. Sing. Wh. Ktly.
23. *he*] *she* Theob. Warb. Johns. Jen. Knt, Sing.
23. *glares*] *glars* Qq.
Wantest] Theob. *wantst* Q_3. *wantst* Q_4. *wanton'st* Seward, Jen. *wantonest* Knt, Sing.
24. *trial, madam ?*] *tral madam* Q_1. *triall madam*, Q_2.
25. [Sings. Sta. conj.
bourn] *boorne* Cap. *broome* Qq, Theob. Warb. Johns. *brook* Johns. conj. Jen.
26. [Sings. Cam. Edd. conj.
26, 27. Her...speak] Cap. One line, Qq.

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22. **sapient**] SCHMIDT: Not elsewhere used by Sh.

23. **Wantest**] STEEVENS: This appears to be a question addressed to the visionary Goneril, or some other abandon'd female, and may signify, 'Do you want to attract admiration, even while you stand at the bar of justice?' Seward proposes to read *wanton'st* instead of 'wantest.' TIECK: Possibly, Kent covers his face for a moment to conceal his anguish or his tears, or the Fool does so. STAUNTON (*Library ed.*), in place of Seward's 'plausible' conjecture, prefers '*Wantoniseth* thou,' etc. HUDSON: It is addressed to some visionary person who is supposed, apparently, to be on trial, but does not see the spectre. COWDEN CLARKE: This signifies: 'Look where the fiend stands and glares! Do you want eyes to gaze at and admire you during trial, madam? The fiends are there to serve your purpose.'

24. **eyes**] BELL (*Sh. Puck*, iii, 111) says this is the crier's proclamation at the opening of court: *Oyes*, commonly pronounced *O Yes*.

24. **at trial**] JOHNSON: It may be observed that Edgar, being supposed to be found by chance, and therefore to have no knowledge of the rest, connects not his ideas with those of Lear, but pursues his own train of delirious or fantastick thought. To these words, 'At trial, madam?' I think the name of Lear should be put. The process of the dialogue will support this conjecture. [RANN adopted this emendation.] ECCLES suggests that the whole speech be given to Lear, after changing 'he' to *she*, according to Theobald's text.

25. **CAPELL** was the first to change *broome* of the Qq to 'boorne;' this he did on the authority of the original song, which he printed, in his *School*, &c., p. 73, from a black letter Qto, n. d., by W. Wager, called *The longer thou liv'st, the more Fool thou art*, thus: 'Here entreth Moros, counterfaiting a vaine gesture, and a foolish countenance, Synging the foote [*i. e.* the burden] of many Songes, as fooles were wont. . . . Com' over the Boorne Besse, My little pretie Besse Com over the Boorne besse to me.' STEEVENS says this song was entered on the Stationers' Registers in 1564. But an earlier instance of this song was discovered by COLLIER: This and what follows

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* *And she must not speak* 27
* *Why she dares not come over to thee.*
* *Edg.* The foul fiend haunts poor Tom in the voice of a
* nightingale. Hoppedance cries in Tom's belly for two white 30
* herring. Croak not, black angel; I have no food for thee.

30. *Hoppedance*] Qq. *Hop-dance* Cap. Ec. Knt. *Hopdance* Pope et cet.
31. *Croak...thee*] Separate line, Qq.
31. *herring*] *herrings* Pope+, Jen.

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from the Fool are certainly parts of an old song, which was imitated by W. Birch in his 'Dialogue between Elizabeth and England' (printed by W. Pickering without date), which thus commences: 'Come over the bourn, Bessy, come over the bourn, Bessy, Sweet Bessy, come over to me; And I shall thee take, And my dear lady make Before all that ever I see.' It is in the same measure as the addition by the Fool. See also *Old Ballads*, &c., Percy Society, 1840. WRIGHT says the date of Birch's song is 1558, and that it is printed in full in the *Harleian Misc.* x, 260. WHITE refers to the curious fact that in the *Merry Wives* Master Brook's name is invariably spelled *Broome* in the Folio, which COLLIER'S (MS) revealed to be a misprint for *Bourne*. MALONE: There is a peculiar propriety in this address, that has not, I believe, been hitherto observed. 'Bessy' and 'poor Tom,' it seems, usually travelled together. The author of the *The Court of Conscience, or Dick Whipper's Sessions*, 1607, describing *beggars, idle rogues*, and *counterfeit madmen*, thus speaks of these associates: 'Another sort there is among you; they Do rage with furie as if they were so frantique They knew not what they did, but every day Make sport with stick and flowers like an antique; Stowt roge and harlot counterfeited gomme; One calls herself poor *Besse* the other *Tom*.' HALLIWELL gives the music of this song from a sixteenth-century MS in the Brit. Mus. This music seems to have escaped CHAPPELL, although he refers to the song on p. 505 of his *Popular Music*.

27, 28. SCHMIDT: Perhaps we should read: 'And she must not speak; Why, she dares,' &c.

30. **nightingale**] WRIGHT: Apparently suggested by the Fool's singing. PERCY refers to a passage in Harsnet's *Declaration*, which seems to have no further connection with this than that a *nightingale* is mentioned in both places.

30. **Hoppedance**] This spelling may indicate the pronunciation; see IV, i, 58. At all events, there is no reason why we should not follow our sole text in these monstrous names. See PERCY'S note on III, iv, 111.—ED.

31. **white herring**] STEEVENS: That is, pickled herring. AS YOU LIKE IT (*Gent. Mag.* lx, 402): There is no occasion to pickle the herring, whilst 'white herring' is provincial for fresh herring.

31. **Croak**] STEEVENS: In Harsnet's book, p. 194, 195, Sarah Williams (one of the pretended demoniacks) deposeth, '—that if at any time she . . . was troubled with a wind in her stomacke, the priests would say at such times, that then the spirit began to rise in her. And 'as she saith, if they heard any croaking in her belly . . . then they would make a wonderful matter of that.' MALONE: 'One time shee remembereth, that shee having the said croaking in her belly, they said it was the devil that was about the bed, that spake with the voice of a toad.'—*Ibid.*

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* *Kent.* How do you, sir? Stand you not so amazed. 32
* Will you lie down and rest upon the cushions?
* *Lear.* I'll see their trial first.—Bring in their evidence.—
* Thou robed man of justice take thy place.— 35
* And thou, his yoke-fellow of equity,
* Bench by his side.—You are o' th' commission
* Sit you too.
* *Edg.* Let us deal justly.
* *Sleepest or wakest thou, jolly shepherd?* 40
* *Thy sheep be in the corn;*
* *And for one blast of thy minikin mouth,*

32, 33. Kent. *How...cushions?*] Theob. Prose, Qq. Om. Pope, Han.
33. *cushions*] *cushings* Q$_1$.
34–38. *I'll...too*] Pope. Prose, Qq.
34. *trial first. Bring*] Cap. (subs.) *triall first, bring* Qq. *trial, bring me* Pope, Han. *trial first, bring me* Theob. Warb. Johns. Jen.
35. [To Edgar. Cap.
robed] Pope. *robbed* Qq.
36. [To the Fool. Cap.
37. [To Kent. Cap.
Bench...side] Separate line, Del. Sch.
o' th'] *of the* Han. Cap. Steev. Var.
39–45. Edg. *Let...gray.* Lear.] Om. Pope, Han.
40–43. Sleepest...harm.] Theob. Prose, Qq.

34. trial] LORD CAMPBELL: This imaginary trial is conducted in a manner showing perfect familiarity with criminal procedure. Lear places the two judges on the bench, Mad Tom and the Fool. He properly addresses the former as 'the robed man of justice,' but, although both were 'of the commission,' I do not quite understand why the latter is called his 'yoke-fellow of equity,' unless this might be supposed to be a special commission, like that which sat on Mary, Queen of Scots, including Lord Chancellor Audley.

34. their evidence] Thus in the Qq, which POPE, followed by all editors, except SCHMIDT, needlessly changed to '*the* evidence.' As WRIGHT suggests, 'their evidence' means the evidence of witnesses against them.

40. Sleepest, &c.] JOHNSON: This seems to be a stanza of some pastoral song. DYCE: No doubt it is. STEEVENS: In *The Interlude of the Four Elements*, 1519, Ignorance sings a song composed of the scraps of several others; among them is the following: 'Sleepyst thou, wakyst thou, Geffery Coke.' HALLIWELL: Compare also the poem of *King Arthur and the King of Cornwall*, printed from the Percy MS by Sir F. Madden: [*Percy's Folio MS*, i, 70] 'And when he came to the *King's* chamber, he cold of his curtesie, says, 'sleepe you, wake you, noble *King* Arthur? & euer Jesus waken yee!' STAUNTON: As 'the foul fiend haunts poor Tom in the voice of a nightingale,' the representative of Edgar was surely intended by Sh. to sing these fragments of old ballads, and not tamely recite them after the manner of the modern stage.

41, 43. corn, harm] See note on Shakespeare's rhymes, II, iii, 20, 21.

42. blast] COLLIER (ed. 3): Probably *taste*.

42. minikin] STEEVENS: Baret's *Alvearie* has [s. v. *Feat*]: 'Proper, feat, well-

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* *Thy sheep shall take no harm.*
* Pur! the cat is gray.
* *Lear.* Arraign her first; 'tis Goneril. I here take my
* oath before this honourable assembly, she kicked the poor
* king her father.
* *Fool.* Come hither, mistress. Is your name Goneril?
* *Lear.* She cannot deny it.
* *Fool.* Cry you mercy, I took you for a joint-stool.
* *Lear.* And here's another, whose warp'd looks proclaim
* What store her heart is made on.—Stop her there!
* Arms, arms, sword, fire! Corruption in the place!
* False justicer, why hast thou let her 'scape? *
Edg. Bless thy five wits!
Kent. O pity!—Sir, where is the patience now,
That you so oft have boasted to retain?
Edg. My tears begin to take his part so much,
They mar my counterfeiting

45–47. *I...father.*] Om. Pope, Han.
46. *she*] Om. Q_1.
49. *cannot*] *can't* Han.
50. *joint-stool*] Pope. *ioyne floole* Q_1. *ioynt floole* Q_2. *join'd stool* Wh.
51, 52. *And...there!*] Om. Pope.
52. *made on*] Cap. Ec. Coll. Sing. Glo+, Sch. *made an* Qq. *made of* Theob. et cet.
53. *Corruption*] *corruption's* Han.
place] *palace* Wh.
57. *retain*] *remain* F_3F_4, Rowe.
58. [Aside. Rowe et cet.
59. *They*] Ff+, Sch. *Theile* Q_1. *They'l* Q_2. *They'll* Cap. et cet.
counterfeiting] *counterfeting* Q_2 *counterfetting* F_3F_4.

fashioned, minikin, handsome.' WRIGHT cites from the same '*Elegant:* neate, fresh, feate, gorgeous, gay, pretie, fine, minikin, tricke and trimme.'

44. **Pur**] MALONE: This may be only an imitation of a cat. *Purre* is, however, one of the devils mentioned by Harsnet, p. 50.

50. **joint-stool**] STEEVENS: This proverbial expression occurs in Lilly's *Mother Bombie*, 1594 [IV, ii; ed. Fairholt, vol. ii, p. 121: 'I crie you mercy, I took you for a joynt stoole.'—WRIGHT]. HALLIWELL: A common old proverbial phrase, the exact meaning of which has not been satisfactorily explained, but which may perhaps be gathered from the following example: 'Ante hoc te cornua habere putabam, I cry you mercy, I tooke you for a joynd stoole.'—Withals' *Dictionary*, ed. 1634, p. 553.

52 **store**] THEOBALD (Nichols's *Illust.* ii, 376) suggested *stone*, which COLLIER and KEIGHTLEY adopted. JENNENS conjectured *stuff*, as did JERVIS. SCHMIDT thinks that 'store' is surely wrong, and that Jennens's emendation is probable.

54. **'scape**] MOBERLY: Probably in Lear's delirium the ideas succeed one another so rapidly that he cannot long hold the thought that he has Regan before him; consequently the vanishing of the image seems to him like an actual escape of his daughter.

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Lear. The little dogs and all,
Tray, Blanch, and Sweet-heart, see, they bark at me.
Edg. Tom will throw his head at them.—Avaunt, you curs!

Be thy mouth or black or white,
Tooth that poisons if it bite;
Mastiff, greyhound, mongrel grim,
Hound or spaniel, brach or lym,
Or bobtail tike or trundle-tail,
Tom will make him weep and wail;
For, with throwing thus my head,
Dogs leaped the hatch, and all are fled.

61. *Tray*] *Trey* QqF$_1$F$_2$F$_3$.
62–71. *Tom...fled*] Rowe. Verse, the first line ending *you*. Ff. *Tom...curs*, a separate line, the rest prose, Qq.
66, 67. *mongrel grim, Hound*] Rowe (subs.). *Mongrill, Grim, Hound* Ff (*Mungril* F$_4$). *mungril, grim-hound* Q$_1$. *Mungrel, Grim-hound* Q$_2$.
67. *lym*] Han. *him* Q$_1$. *Him* Q$_2$. *Hym* Ff+.
68. *Or bobtail tike*] *Bobtaile tike* Qq. *Or Bobtaile tight* F$_1$F$_2$F$_3$ (*Bobtail* F$_4$). *trundle-tail*] *trudletaile* Q$_1$. *Troudle taile* F$_1$F$_2$. *Troudle tail* F$_3$F$_4$.
69. *him*] Ff+, Jen. Ec. Knt, Wh. Sch. *them* Qq et cet. *you* Ec. conj.
71. *leaped*] *leapt* Ff, Sch. *leape* Qq et cet.

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61. **bark**] MOBERLY: Not so much because they are set on me, as because they spontaneously catch the hard-hearted temper of their masters.

67. **brach**] See I, iv, 107.

67. **lym**] STEEVENS: In Jonson's *Bartholomew Fair* [I, i]: 'all the lime hounds o' the city should have drawn after you by the scent.' A *limmer* or *leamer*, a dog of the chase, was so called from the *leam* or *leash* in which he was held till he was let slip. I have this information from Caius *de Canibus Britannicis*. So in the book of *Antient Tenures* by T. B., 1679, the words 'canes domini regis lesos' are translated 'Leash hounds, such as draw after a hurt deer, in a *leash* or *liam*.' Again, in *The Muses Elysium*, by Drayton: 'My dog-hook at my belt, to which my lyam's ty'd.' Again: 'My hound then in my lyam,' &c. CAPELL derives it from the French *limier*, which COTGRAVE defines: 'a Bloud hound, or Lime-hound.' RITSON (p. 170): A 'lym' seems to have been a large dog of the spaniel kind. 'His cosin had a Lyme hound argent white.'—Harrington's *Orlando Furioso*, xli, 30. Again: 'His Lyme laid on his back, he crouching down.' The word, differently spelled, occurs again, p. 349: 'Oliuero whose deuise is the Spaniell, or lyam hound.'

68. **tike**] NARES: A northern word for a common sort of dog, and still a frequent term of reproach in Lancashire and Yorkshire [and in New England.—ED.].

68. **trundle-tail**] STEEVENS: See Heywood's *Woman Killed with Kindness* [Works, ii, 99.—WRIGHT]: 'I, and your Dogges are trindle-tailes and curs.'

70. After this line in EDWIN BOOTH'S *Prompt Book* there is the stage-direction: 'Throws straw crown to left.'

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Do, de, de, de. Sessa! Come, march to wakes and fairs and market-towns. Poor Tom, thy horn is dry. 72

72, 73. *Do...dry.*] Two lines, the first ending *Fayres*, in Ff+, Jen. Ec.

72. *Do...Sessa!*] Mal. *Do, de, de, de: fefe:* Ff, Rowe. *loudla doodla*, Qq. *Do, do, de, de, &c.* [singing. Cap.

72. *Sessa! Come*] *Sessey, come* Pope+, Jen. *Bessy, come* Anon. ap. Rann conj. *see, see! Come* Coll. Wh. Ktly.

73. *dry.*] *dry,* F_1. *dry.* Exit. $F_2F_3F_4$. *Poor...dry*] As an Aside, Cap.

72. **Sessa!**] See III, iv, 96. STEEVENS: It is difficult in this place to say what is meant by this word. It should be remembered, that just before, Edgar had been calling on *Bessy* to come to him; and he may now, with equal propriety, invite *Sessy* (perhaps a female name corrupted from Cecilia) to attend him to 'wakes and fairs.' Nor is it impossible but that this may be a part of some old song, and originally stood thus: 'Sissy, come march to wakes, And fairs, and market towns ——.' [The jingle into which the words naturally fall adds probability to this conjecture.—ED.] As YOU LIKE IT (*Gent. Mag.* lx, 402) conjectures that this is an address to an imaginary dog: 'Sessy, or *cesse*, is still used in some counties to encourage dogs to come out of kennel,' &c., 'so here it may mean to encourage a dog to follow him to wakes,' &c., for the sake of the good provisions to be found there. MOBERLY: It is probably like 'sa, sa' below, a word used in following the hunt; being the name for a note played on the horn.

73. **horn**] STEEVENS: I suppose Edgar to speak these words *aside*. [See Text. Notes.] Being quite weary of his Tom o' Bedlam's part, and finding himself unable to support it any longer, he says, privately: '—— I can no more; all my materials for sustaining the character of Poor Tom are now exhausted; *my horn is dry;*' i. e. has nothing more in it; and accordingly we have no more of his dissembled madness till he meets his father in the next act, when he resumes it for a speech or two, but not without expressing the same dislike of it that he expresses here: 'I cannot daub it further.' MALONE: A 'horn' was usually carried about by every Tom of Bedlam, to receive such drink as the charitable might afford him, with whatever scraps of food they might give him. When, therefore, Edgar says *his horn is dry*, or *empty*, I conceive he merely means, in the language of the character he assumes, to supplicate that it may be filled with drink. See a *Pleasant Dispute between Coach and Sedan*, 1636: 'Tom-a Bedlam may sooner eate *his horn*, than get it *filled with small drinke;* and for his old almes of bacon there is no hope in the world.' A *horn* so commonly meant a *drinking-cup* that Coles's first explanation of it is in that sense: 'A horn: *Vas* corneum.' DOUCE: An opportunity here presents itself of suggesting a more correct mode of exhibiting the theatrical dress of Poor Tom than we usually see, on the authority of Randle Holme in *The Academy of Armory*, iii, 161, where he says that the *Bedlam* has 'a long staff and a cow or ox-horn by his side; his cloathing fantastic and ridiculous; for, being a madman, he is madly decked and dressed all over with rubins, feathers, cuttings of cloth, and what not, to make him seem a madman or one distracted, when he is no other than a dissembling knave.' DYCE (*Gloss.* s. v. *Tom o' Bedlam*): The following account from Aubrey's unpublished *Natural History of Wiltshire* was, I believe, first cited by D'Israeli in his *Curiosities of Literature*. I now give it as quoted by Mr Halliwell from Royal Soc. Ms: 'Till the breaking out of the Civill Warres, *Tom o Bedlams* did trauell about the country. They had been poore distracted men that had been putt into Bedlam, where recov-

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Lear. Then let them anatomize Regan; see what breeds about her heart. Is there any cause in nature that makes these hard hearts?—You, sir, I entertain for one of my hundred; only I do not like the fashion of your garments. You will say they are Persian; but let them be changed.

Kent. Now, good my lord, lie here and rest awhile.

Lear. Make no noise, make no noise; draw the curtains; so, so. We'll go to supper i' th' morning.

74-79. Prose, Ff. Five lines, Qq. Six lines, Ktly.

74. *anatomize*] *anotomize* Qq.

75. *her heart. Is*] *her Hart is* Q_4. *her, Hart is* Q_5.

76. *makes*] *make* Ff, Rowe, Sch. *these hard hearts?*] Rowe. *thefe hard-hearts.* F_1F_2. *this hardnes,* Q_4. *this hardneſſe;* Q_5.

[To Edgar. Cap.

77. *for*] *you for* Qq, Cap. Steev. Ec. Var. Coll. Del. Sing. Wh. Ktly.

78. *garments. You will say*] *garments youle fay,* Q_4. *garment; you'l fay* Q_5.

78. *Persian*] Ff+, Cap. Knt, Dyce 1, Sta. Sch. *Perſian attire* Qq et cet.

79. [Enter Gloſter. Ff. Re-enter... Pope+, Jen.

80. *and rest*] Om. Qq.

[pointing to a mean Couch. Cap.

81, 82. Prose, QqFf. Verse (ending first line, *curtains*), Rowe+, Jen. Ec.; (ending first line *so, so.*) Ktly.

82. *so, so.*] Ff+, Knt, Dyce i, Ktly, Sch. *ſo, ſo, ſo.* Qq et cet.

i' the] *in the* Q_5.

morning.] Ff+, Knt, Dyce i, Ktly, Sch. *morning, ſo, ſo, ſo.* Qq et cet.

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ering to some sobernesse, they were licentiated to goe a begging. E. G. they had on their left arm an armilla of tinn, printed in some workes, about four inches long; they could not get it off: they wore about their necks a great horn of an oxe in a string or bawdric, which, when they came to an house for almes, they did wind; and they did putt the drink given them into this horn, whereto they did putt a stopple' [See also II, iii, 14.]

76. **that makes**] SCHMIDT upholds *make* of the Ff, maintaining that in Shakespearian language it is a not uncommon subjunctive, and cites from ABBOTT, § 367: 'in her youth There is a prone and speechless dialect Such as move men.'—*Meas. for Meas.* I, ii, 188. Also, 'No matter who see it.'—*Rich. II:* V, ii, 58; 'I care not who know it.'—*Hen. V:* IV, vii, 117, &c.

78. **Persian attire**] WRIGHT: The allusion is to the gorgeous robes of the East. So in Latin, 'Persicus' was a synonym for splendid, as in the 'Persicos apparatus' of Horace, and the 'Ornatum Persicum' of Cicero (*De Senect.* 59). MOBERLY: A Persian embassy had been sent to England early in James I. reign, and a tombstone still remains in the churchyard of St. Botolph's, Bishopsgate Street, erected to the memory of the secretary of this embassy, with the following inscription: 'If any Persian come here, let him read this and pray for his soul. The Lord receive his soul; for here lieth Maghmote (Mohammed) Shaughsware, who was born in the town Noroy in Persia.' The joke on outlandish dress arises probably from the presence of these Persians in London.

82. **so, so**] BUCKNILL (p. 207): Lear is comparatively tranquil in conduct and language during the whole period of Edgar's mad companionship. It is only after

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Fool. And I'll go to bed at noon. 83

Re-enter GLOUCESTER.

Glou. Come hither, friend; where is the king my master?
Kent. Here, sir; but trouble him not; his wits are gone. 85
Glou. Good friend, I prithee, take him in thy arms;
I have o'erheard a plot of death upon him.
There is a litter ready; lay him in't,
And drive toward Dover, friend, where thou shalt meet
Both welcome and protection. Take up thy master. 90
If thou shouldst dally half an hour, his life,
With thine and all that offer to defend him,
Stand in assured loss. Take up, take up,
And follow me, that will to some provision

83. Fool. *And...noon.*] Om. Qq.
Re-enter...] Cap. Enter Gloster. Qq (Glocester Q$_2$).
84. Two lines, Ff.
88–94. *There...provision*] As in Ff. Five lines, ending *friend,....master,... thine,....losse,...prouision*, Qq.
88. *in't*] *in it* Q$_4$.
89. *toward*] *towards* Qq.
91. *shouldst*] *should* Johns.
93. *Take up, take up*] *Take up the King* Q$_4$. *Take up to keepe* Q$_5$.

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the Fool has disappeared, and Edgar has left to be the guide of his blind father, that the king becomes absolutely wild and incoherent. The singular and undoubted fact is, that few things tranquillize the insane more than the companionship of the insane. It is a fact not easily explicable, but it is one of which, either by the intuition of genius, or by the information of experience, Sh. appears to be aware.

83. **noon**] CAPELL: This facetious speech of the Fool is meant as a preparation for losing him; for 'tis towards 'noon' with the play (that is, towards the middle of it) when he takes his leave of us in that speech. COWDEN CLARKE: This speech is greatly significant, though apparently so trivial. It seems but a playful rejoinder to his poor old royal master's witless words of exhaustion, but it is, in fact, a dismissal of himself from the scene of the tragedy and from his own short day of life. The dramatist indeed has added one slight passing touch of tender mention (Kent's saying, 'Come, help to bear thy master; thou must not stay behind') ere he withdraws him from the drama altogether; but he seems by this last speech to let us know that the gentle-hearted fellow who 'much pined away' at Cordelia's going into France, and who has since been subjected to still severer fret at his dear master's miseries, has sunk beneath the accumulated burden, and has gone to his eternal rest even in the very 'noon' of his existence. MOBERLY: The poor creature's fate was sure to be hard when he was separated from his master, under whose shelter he had offended so many powerful persons. [See C. A. Brown's note, I, iv, 91.]

87. **upon**] See *Mach.* III, i, 16; V, iii, 7.

93. **assured loss**] DELIUS: Equivalent to 'assurance of loss,' a bold construction, similar to that in *Oth.* II, i, 51: 'my hopes . . . stand in bold cure:' and again, as it is in line 98 of this scene, 'stand in hard cure.'

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Give thee quick conduct.

* *Kent.* Oppress'd nature sleeps. 95
* This rest might yet have balm'd thy broken sinews,
* Which, if convenience will not allow,
* Stand in hard cure.—Come, help to bear thy master,
* Thou must not stay behind.
* *Glou.** Come, come, away.
[*Exeunt Kent, Gloucester, and the Fool, bearing off the King.*
* *Edg.* When we our betters see bearing our woes, 100
* We scarcely think our miseries our foes.

95–99. Kent. *Oppress'd.....behind.* Glou.] Om. Ff, Rowe, Pope, Han.
95. *Oppress'd*] Theob. Warb. Johns. Cap. Steev. Bos. Coll. Dyce, Wh. *Oppressed* Qq et cet.
96. *balm'd*] Theob. *balmed* Qq. *sinews*] Qq, Del. Dyce, Wh. Cam. Wr. Sch. *senses* Theob. et cet.
97–99. *Which...behind.*] Theob. Two lines, the first ending *cure*, Qq.
97. *convenience*] *conveniency* Theob. Warb. Johns.
98. [To the Fool. Theob.
99. *Come, come,*] *Come, away*, Pope. [Exeunt...] Cap. Exit. Qq. Exeunt. Ff. Exeunt, bearing off the King. Manet Edgar. Theob. Exeunt all but Edgar. Glo.+, Sch.
100–113. Om. Ff.
100, 101. *When.....foes*] As in Q_2. Prose, Q_1.

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95. **Oppress'd nature sleeps**] SCHMIDT: What follows would be better introduced by 'oppressed nature, sleep!' 'Thy' in the next line is more appropriate if we suppose it to be addressed to 'nature' rather than to Lear.

96. **sinews**] THEOBALD (Nichols's *Illust.* ii, 377) suggested *senses*, and afterwards adopted it in his text. MALONE supported the emendation by a reference to 'innocent sleep . . . Balm of hurt minds' in *Macb.* II, ii, 39, and to 'Th' untun'd and jarring senses' in this play, IV, vii, 16. But DELIUS thinks the emendation needless, because 'sinews' is used elsewhere by Sh. as equivalent to *nerves*, and, moreover, in connection with this very verb 'break,' as in *Twelfth Night*, II, v, 83: 'we break the sinews of our plot.' SCHMIDT (*Lex.*) gives what is perhaps a more apposite instance: 'a second fear through all her sinews spread.'—*Ven. and Ad.* 903. HALLIWELL (reading 'sinews') asks: But is the verb to balm, or soothe, likely to be applied to 'sinews?' HUDSON, on the other hand, says that Theobald's change 'is most certainly right. Why, Lear has no broken *sinews;* he is out of his senses; that is, his *wits* are broken. Moreover, sleep does not heal broken sinews; but it has great healing efficacy upon such "perturbations of the brain" as the poor old king is racked with.' WRIGHT agrees with Delius that the change is not 'absolutely necessary, for Lear had received a great physical as well as mental shock.'

100, 113. THEOBALD: This soliloquy is extremely fine, and the sentiments of it are drawn equally from nature and the subject. JOHNSON: The omission of these lines in the Folio is certainly faulty; yet I believe the Folio is printed from Shakespeare's last revision, carelessly and hastily performed, with more thought of shortening the scenes than of continuing the action. CAMBRIDGE EDITORS: Every editor from Theobald downwards, except Hanmer, has reprinted this speech from the Qq

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* Who alone suffers, suffers most i' th' mind,
* Leaving free things and happy shows behind.
* But then the mind much sufferance doth o'erskip,
* When grief hath mates, and bearing, fellowship.
* How light and portable my pain seems now,
* When that which makes me bend makes the king bow,
* He childed as I father'd! Tom, away!
* Mark the high noises, and thyself bewray

102. *suffers, suffers most*] Theob. *ſuffers ſuffers, moſt* Q_1. *ſuffers, moſt* Q_2.
104. *doth*] *does* Theob. Warb. Johns.
108. *father'd I*] Theob. *fathered*, Q_1. *fatherd*, Q_2.
109. After *bewray*. Warb. marks an omission.
thyself] *then thy felfe* Q_2.

In deference to this consensus of authority we have retained it, though, as it seems to us, internal evidence is conclusive against the supposition that the lines were written by Sh. DELIUS (*New Sh. Soc. Trans.* 1875–6, p. 143): If we oppose this view [of the Cam. Edd.], it is because we cannot comprehend how a spurious passage appeared in the Qq; for we can hardly ascribe the authorship of the supposed interpolation to the publisher, considering what we know of him and his method of work. Neither can we suppose that he would attempt to amplify and improve the MS before him of *King Lear*, as it was then performed. But even the internal evidence, from which the Cam. Edd. might be inclined to condemn Edgar's monologue, fails to convince us of its spuriousness. We readily admit that the style is not that of the rest of the drama; but this difference may be explained in two ways, partly by the form, and partly by the matter. Sh. is fond of introducing such rhyming lines, formed of a number of pointed, epigrammatic, antithetical sentences. They stand out from the surrounding blank verse, and point the moral of the preceding situation, and the actions of the various characters. The second explanation is, that the poet lays great stress on the parallelism existing between the families of Lear and Gloucester, and takes this opportunity of impressing it again upon his audience. A mere interpolator would hardly have known of this peculiar tendency of the poet, or have carried it out so thoroughly, and in so pregnant a manner, as in the few but thoroughly Shaksperian words: 'He childed as I father'd.' For the same reason it is more than improbable that Sh. should have cut out this passage [Delius is arguing that the omissions in the Ff were not by Sh., but by the actors], thereby thwarting his own purpose.

103. **free things**] HEATH: Things free from suffering.

105. **bearing**] DELIUS: A substantive. SCHMIDT: 'Bearing,' used thus absolutely for *suffering*, is very unusual; we may, therefore, suppose that 'bearing fellowship' is equivalent to *companionship-in-suffering*; in this case 'bearing' refers to 'grief.'

108. **childed, father'd**] For similar instances of passive verbs, see I, i, 203.

109. **high noises**] CAPELL: The present signal disturbances among the high and great. STEEVENS: The loud tumults of approaching war. JOHNSON: Attend to the great events that are approaching, and make thyself known when that 'false opinion'

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* When false opinion, whose wrong thoughts defile thee, 110
* In thy just proof repeals and reconciles thee.
* What will hap more to-night, safe 'scape the king!
* Lurk, lurk.* [*Exit.*

SCENE VII. *Gloucester's castle.*

Enter CORNWALL, REGAN, GONERIL, EDMUND, *and* Servants.

Corn. [*To Goneril.*] Post speedily to my lord your husband; show him this letter; the army of France is landed. —Seek out the traitor Gloucester. [*Exeunt some of the Servants.*

Reg. Hang him instantly.

Gon. Pluck out his eyes. 5

Corn. Leave him to my displeasure.—Edmund, keep you our sister company. The revenges we are bound to take upon your traitorous father are not fit for your beholding.

110. *thoughts defile*] Qq, Jen. Walker, Dyce ii, Kly, Sch. *thought defiles* Theob. et cet.

112. *What will hap*] *What will, hap* Theob. Warb. Johns. Jen.

What.....to-night,] *What.....to-night?* Cap.

113. [Exit.] Om. Qq.

SCENE VII.] Scena Septima Ff (Scæna F_3). SCENE VI. Rowe. SCENE X. Pope+, Jen.

Gloucester's castle.] Rowe. A Room in the Castle. Cap.

Regan] and Regan, and Q_1. Om. F_3F_4.

Edmund, and Servants.] Theob. Bastard, and Seruants. Ff. and Bastard. Qq.

1. [To Goneril] Ed. Om. QqFf et cet.

1–3. Two lines, the first ending *Letter*, in Qq.

3. *traitor*] *villaine* or *vilaine* Qq, Cap. Mal. Steev. Bos. Glo. Wr.

[Exeunt...] Cap. Om. QqFf.

6–10. *Leave...like.*] Four lines, Q_1.

7. *revenges*] *reuenge* Qq.

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now prevailing against thee shall, in consequence of 'just proof' of thy integrity, revoke its erroneous sentence, and recall thee to honour and reconciliation.

110. **thoughts defile**] For the sake of rhyme THEOBALD changed this to *thought defiles;* but WALKER (*Crit.* i, 143), in his Article on 'occasional licenses of rhyme in Sh. and his contemporaries,' shows, by many instances, how common such an imperfect rhyme, as this, is.

112. **What**] ABBOTT, § 254: Equivalent to *whatever*. The construction may be 'Happen what will,' a comma being placed after 'will,' or 'Whatever is about to happen.' Probably the former is correct, and 'will' is emphatic, 'hap' being optative.

2. **letter**] DELIUS: The letter that Edmund gave to Cornwall in III, v, 8.

6. **displeasure**] COLLIER (ed. 2): The (MS) has *displeasure;* but, though it may have been the actor's, or possibly the poet's, word, we make no alteration, the meaning being evident.

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Advise the duke, where you are going, to a most festinate preparation; we are bound to the like. Our posts shall be swift and intelligent betwixt us.—Farewell, dear sister—Farewell, my lord of Gloucester.—[*Enter* OSWALD.] How now, where's the king?

Osw. My lord of Gloucester hath convey'd him hence. Some five or six and thirty of his knights, Hot questrists after him, met him at' gate; Who, with some other of the lord's dependants,

9. *Advise*] *Aduise* F_4.
where] *when* Steev. '78, '85.
festinate] *feſtiuant* Qq. *feſtiuate* F_1
10–12. *Our...Gloucester.*] Two lines, Qq.
10. *posts*] *post* Q_4. *poste* Q_5.
11. *and intelligent*] *and intelligence* Qq. *in intelligence* Cap. (withdrawn in MS*).
12. Enter Oswald.] Coll. Enter Steward. Ff. After *king?* line 13, Qq.
15–19. *Some...friends.*] Prose, Qq.
16. *questrists*] *queſtrits* Qq. *questers* Pope, Han.
after him] *after* Han. (misprint?).
at'] Ed. *at* QqFf et cet.
17. *lord's*] Pope. *Lords* QqFf, Theob. Warb. Johns. Dyce, Sta. Glo.+, Huds. Sch.

9. **festinate**] CAPELL: Speedy. DELIUS: Sh. uses 'festinately' as an affected word in *Love's Lab.* III, i, 6. SCHMIDT: Not elsewhere used by Sh.

10. **bound**] DELIUS: This does not mean *obliged*, but rather *ready, prepared*. WRIGHT: As in *Ham.* I, v, 6: 'Speak; I am bound to hear.'

11. **intelligent**] See III, i, 25.

12. **Gloucester**] JOHNSON: Meaning Edmund, newly invested with his father's titles. [See III, v, 14.] Oswald, speaking immediately after, mentions the old earl by the same title.

16. **questrists**] CAPELL: An inquirer or quester; French, *questeur*. HEATH: If we would read English, we must read *questists*. ECCLES calls attention to a Dublin edition of Sh. published by Ewing, wherein Heath's conjecture is printed *querist*. WRIGHT: A word of Shakespeare's coinage.

16. **at' gate**] The apostrophe indicates the absorption of the definite article. See II, ii, 116.—ED.

17. **lord's dependants**] HUDSON: Some other of the *dependant lords*, or, as we should say, the lords *dependant;* meaning lords of the king's retinue, and dependant on him. It is sometimes printed '*lord's* dependants,' which gives a wrong sense, making the men in question *Gloucester's* dependants. [I fear I must dissent. In my opinion it is precisely Gloucester's dependants who are meant. We have heard of no lords who were dependent on the king. He had certain knights, and of these five or six and thirty had come to seek him, and, under the guidance of some of Gloucester's followers, they had all hurried off to Dover If it were Lear's own knights and his own lords dependent who had him in charge, what do Cornwall and Regan mean by asking Gloucester to whom *he* had sent the lunatic king, and whither he had sent him? I cannot but think that these questions must refer to Gloucester's agency in the matter implied by his having dispatched the king under the escort of some of his own followers.—ED.] SCHMIDT says that they were

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Are gone with him toward Dover; where they boast
To have well-armed friends.
Corn. Get horses for your mistress.
Gon. Farewell, sweet lord, and sister.
Corn. Edmund, farewell.—
[*Exeunt Goneril, Edmund, and Oswald.*
Go seek the traitor Gloucester.
Pinion him like a thief, bring him before us.—
[*Exeunt other Servants.*
Though well we may not pass upon his life
Without the form of justice, yet our power
Shall do a courtesy to our wrath, which men
May blame but not control.—Who's there? the traitor?

Enter GLOUCESTER, *brought in by two or three.*

Reg. Ingrateful fox! 'tis he.
Corn. Bind fast his corky arms.

18. *toward*] *towards* Qq, Cap. Steev. Ec. Var. Coll. Del. Dyce ii, Wh.
19. *well-armed*] Hyphen. Pope. [Exit Oswald. Sta.
21. [Exeunt...Oswald.] Dyce. Exit Gon. and Bast. (after line 20), Qq. Exit. (after line 20), Ff. Exeunt....Steward. (after line 20), Cap.
22. [Exeunt other Servants.] Cap. Om. QqFf.
23. *well*] Om. Qq.
25, 26. *Shall...blame*] One line, Qq.
25. *courtesy*] *curtefie* Qq. *curt'fie* Ff+, Wh.
26. SCENE XI. Pope+, Jen. *Who's*] *Whofe* Q$_1$.
Enter...three.] Qq. Enter Glouceſter, and Seruants. Ff. (after *comptroll*).

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vassals of Cornwall who had declared for Lear and betaken themselves to the French army.

23. **pass upon**] JOHNSON: That is, pass a judicial sentence. STEEVENS: The origin of the phrase may be traced to Magna Charta: 'nec super eum ibimus, nisi per legale judicium parium suorum.' It is common to most of our early writers. In *If This be not a Good Play, the Devil is in it*, 1612, we have: 'A jury of brokers, impanel'd, and deeply sworn to passe on all villains in hell.' WRIGHT: In Spedding's *Letters and Life of Bacon*, ii, 283, there is a list of 'The Names of the Peers that passed upon the trial of the two Earls' of Essex and Southampton. [It is still in every-day use at the Bar and among conveyancers.—ED.] MOBERLY: Magna Charta prevailed, it appears, in England even in the days of Joash, king of Judah.

25. **courtesy**] JOHNSON: That is, to gratify, to comply with. STEEVENS: I believe it means simply, bend to our wrath, as a courtesy is made by bending the body. SCHMIDT (*Lex.*): That is, obey. Compare 'Bidding the law make court'sy to their will,' *Meas. for Meas.* II, iv, 175. WRIGHT: To yield, give way to. Compare *Hen. V*: V, ii, 293: 'nice customs curtsy to great kings.'

28. **corky**] JOHNSON: Dry, withered, husky. PERCY: It was probably suggested

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Glou. What means your graces? Good my friends, consider
You are my guests; do me no foul play, friends.
Corn. Bind him, I say.
Reg. Hard, hard.—O filthy traitor!
Glou. Unmerciful lady as you are, I'm none.
Corn. To this chair bind him.—Villain, thou shalt find—
Glou. By the kind gods, 'tis most ignobly done
To pluck me by the beard.
Reg. So white, and such a traitor!
Glou. Naughty lady,
These hairs which thou dost ravish from my chin
Will quicken and accuse thee. I am your host;
With robbers' hands my hospitable favours
You should not ruffle thus. What will you do?

29, 30. *What...friends.*] Three lines, the first two ending *Graces?...Ghefts*, in Ff.

29. *means*] F_3, Sch. *meanes* QqF_1F_2. *mean* F_4 et cet.

friends] *friends* [to the Ser. Cap. MS* (? after line 30).

31. [They bind him. Rowe.

32. *I'm none*] *I'me none* F_3. *Ime none* F_4. *I am none* Cap. Steev. Ec. Var. Coll. Del. Wh. *I am true* Qq.

33. Two lines, Ff.

33. *find*—] Qq. *finde*. F_1F_2. *find*. F_3F_4.

[Regan plucks his beard.] Johns.

34, 35. Prose, Qq.

36, 37. *Naughty...chin*] One line, Qq.

38. *I am*] *I'm* Pope+, Dyce ii.

39. *robbers'*] Theob. ii. *robbers* QqFf. *robber's* Pope.

favours] *favour* Han. Warb. Johns. Ktly.

40. *ruffle*] *ruffell* Qq.

do?] *doe*. Q_1. *doe* F_2. *do* F_3.

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by a passage in Harsnet's *Declaration*: 'It would (I feare me) pose all the cunning Exorcists, that are this day to be found, to teach an old corkie woman to writhe, tumble, curuet, & fetch her Morice gamboles, as *Martha Brossier* did' [p. 23, according to WRIGHT, from whom I have quoted it, as presumably more correct than Percy.—ED.].

29. **means**] As ABBOTT, § 335, says, a singular verb (or, more correctly, an apparently singular verb), when it *precedes* the plural subject, may almost be regarded as the normal inflection. See *Macb.* II. iii, 137; *Ham.* III, iv, 202, and the numerous examples collected by ABBOTT.

34. **kind gods**] WARBURTON, with superfluous refinement, supposed that the *dii hospitales* were here alluded to. CAPELL agrees with him.

39. **hospitable favours**] Both JENNENS and CAPELL think that 'favours' refers to Gloucester's silver hairs. But STEEVENS shows that it means the 'features, *i. e.* the different parts of which a face is composed. So in Drayton's epistle from *Matilda to King John* [p. 87, ed. 1748.]: "Within the compass of man's face we see, How many sorts of several favours be."' SCHMIDT (*Lex.*) gives from 1 *Hen. IV*: III. ii, 136: 'And stain my favours in a bloody mask.'

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Corn. Come, sir, what letters had you late from France?
Reg. Be simple-answer'd, for we know the truth.
Corn. And what confederacy have you with the traitors
Late footed in the kingdom?
Reg. To whose hands have you sent the lunatic king?
Speak.
Glou. I have a letter guessingly set down,
Which came from one that's of a neutral heart
And not from one opposed.
Corn. Cunning.
Reg. And false.
Corn. Where hast thou sent the king?
Glou. To Dover.
Reg. Wherefore to Dover? Wast thou not charged at peril—
Corn. Wherefore to Dover?—Let him answer that.
Glou. I am tied to th' stake, and I must stand the course.
Reg. Wherefore to Dover?
Glou. Because I would not see thy cruel nails
Pluck out his poor old eyes, nor thy fierce sister
In his anointed flesh stick boarish fangs.
The sea, with such a storm as his bare head

41. *Come, sir,*] Separate line, Ff.
42. *simple-answer'd*] Han. *simple anfwer'd* Ff, Rowe, Sing. *simple anfwerer* Qq, Glo.+, Mob.
43, 44. *And what...kingdom?*] Rowe. Prose, QqFf.
44. *Late*] *lately* Q_2.
45, 46. *To...Speak.*] Han. One line, Qq, Ktly. Two, the first ending *hands*, Ff, Sch.
45. *have you sent*] *you haue fent* Q_1, Ff, Rowe, Sch.
47. *I have*] *I've* Han.
49. *Cunning.*] *Cunning*— Rowe+, Jen.
50. *Dover*] *Dover, sir* Han.
51. Two lines, Ff, Rowe, Cap. Jen. Sch.
to Dover?...peril'] One line, Steev. Bos. Coll. Wh.
peril—] *perill.* $F_1F_2F_3$. *peril?* F_4, Rowe, Cap. *thy peril* Steev.
52. *answer*] *firſt anſwer* Q_1, Theob. Warb. Johns. Cap. Jen. Sta. Glo.+.
53. Two lines, Ff.
54. *Dover?*] *Dover, fir* Qq, Jen. Glo.+, Mob.
57. *anointed*] *aurynted* Q_2.
stick] *raſh* Qq, Coll. Sing. Ktly.
58. *as his bare*] *on his lowd* Q_1. *of his lou'd* Q_2.

53. **course**] See *Macb.* V, vii, 1, 2.
57. **stick**] STEEVENS: *Rash* of the Qq is the old hunting term for the stroke made by a wild boar with his tusks. It occurs in Spenser, *Faerie Queene*, b. IV, c. ii: 'And shields did share, and mailes did rash, and helmes did hew.' Again in b. V, c. iii: 'Rashing off helmes, and ryving plates asunder.' DYCE (*Remarks*, &c. p. 229) quotes the following note by GIFFORD: 'To *rash* (a verb which we have

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In hell-black night endured, would have buoy'd up,
And quench'd the stelled fires;
Yet, poor old heart, he holp the heavens to rain.
If wolves had at thy gate howl'd that stern time,
Thou shouldst have said: 'Good porter, turn the key,
All cruels else subscribe.' But I shall see

59. *hell-black night*] Pope. *Hell-blacke-night* Ff. *hell blacke night* Qq. *buoy'd*] *bod* Q_1. *laid* Q_2. *boil'd* Warb. Coll. (MS), Quincy (MS).

60, 61. *And'...heart,*] One line, Qq.

60. *stelled*] *fleeled* Q_2Q_3, Rowe, Pope. *stellar* Han. Jen. Ec.

61. *holp*] *holpt* Qq, Jen. *help'd* Pope+.
rain] *rage* Qq, Cap.

62. *howl'd that stern*] *heard that dearne* Qq. *howl'd that dearn* Cap. Sing. Ktly.

63. '*Good...key*] As a quotation, Johns. and all edd. since.

63, 64. '*Good...subscribe*'] As a quotation, Ed.

63. *Good'*] *go*, Theob. ii, Warb. Johns.

64. *subscribe*] Ff, Rowe, Pope, Han. Jen. Sch. *fub/crib'd* Qq et cet.

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improvidently suffered to grow obsolete) is to strike obliquely with violence, as a wild boar does with his tusk. It is observable with what accuracy Sh. has corrected the old Quarto of *King Lear*, where, instead of *rash*, he has properly given 'stick.'—*Note* on 'Sir, I mist my purpose in his arm, rash'd his doublet sleeve,' &c.—Jonson's *Every Man Out of his Humour*, IV, iv. WALKER (*Crit.* iii, 280) cites from Chapman's *Iliad*, V, p. 63 [old fol.]: 'Then rush'd he out a lance at him,' &c. LETTSOM in a foot-note says: 'Gifford speaks of Shakespeare's correcting the Quarto, as if that were an ascertained fact, whereas it is only the doubtful supposition of certain editors. Chapman's *rush* seems only another form of *rash*. Both seem applied to the weapon inflicting the injury.'

59. **hell-black**] CAPELL: This bold epithet is deriv'd probably from Hakluyt, who in his third volume, p. 849, has the compound 'hell-darke.' [Is it not high time that we should desist from our groundless admiration of a plagiarist like Shakespeare?—ED.]

59. **buoy'd up**] HEATH: Used here as the middle voice in Greek, signifying to buoy, or lift, itself up. WHITE considers 'boil'd' a very plausible reading. SCHMIDT: The verb is found in Sh. only here; the noun, in its ordinary signification, only in IV, vi, 19. The verb is here transitive, and the phrase means: the sea would have lifted up the fixed fires and extinguished them.

60. **stelled**] THEOBALD: An adjective coined from *stella*. In Latin we have both *stellans* and *stellatus*. SCHMIDT: But Sh. uses a verb *to stell*, i. e. *to place, to fix*: 'Mine eye hath played the painter, and hath stell'd Thy beauty's form in table of my heart.'—*Son.* xxiv. [So also 'To this well-painted piece is Lucrece come, To find a face where all distress is stell'd.'—*R. of L.* 1444.—ED.]

62. **stern**] STEEVENS: *Dearne* of the Qq means lonely, solitary, obscure, melancholy, &c. See *Per.* III, i, 15. 'Stern,' however, is countenanced by a passage in Chapman's *Homer, Iliad*, xxiv: 'In this so sterne a time Of night and danger.' COLLIER suggests that *dearn* was Shakespeare's word, but was misheard 'stern.'

64. **cruels else subscribe**] JOHNSON: Yielded, submitted to the necessity of the occasion. HEATH: That is, submitted their cruelty to the compassion they felt at

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[64. All cruels else subscribe]

the sight of his wretchedness. CAPELL: That is, subscrib'd to pity, subscrib'd or assented to it's being exercis'd here. COLLIER, DYCE, and SINGER adopt Johnson's interpretation. KNIGHT, STAUNTON, and WHITE are silent. COWDEN CLARKE says 'cruels' is used for *cruelties*, as does also WRIGHT, who refers to ABBOTT, § 9, for adjectives used as nouns. ABBOTT, § 433,: That is, 'All cruel acts to the contrary being yielded up, forgiven.' Compare for the meaning, IV, vii, 36, and For 'subscribe,' *Tro. and Cress.* IV, v, 105. Another explanation is, 'all other cruel animals being allowed entrance.' JERVIS (p. 23) conjectures *quarrels*. MOBERLY: All harshness otherwise natural being forborne or yielded from the necessity of the time. SCHMIDT: 'All cruels' can mean nothing else but *all cruel creatures*. In turning adjectives into nouns, the old language went very far, but in no instance farther than Sh. went in this phrase. In the singular, 'cruel' is found in *Son.* cxlix: 'Canst thou, O cruel, say I love thee not?' The examples adduced by Abbott refer also to the singular. At all events it is proved by them (as well as by the passages cited in the present writer's *Lexicon*, p. 1415) that *the cruel*, as a substantive, can only mean *the cruel person* or *thing*, not *cruelty;* as little can *the old* mean old age, or *the young* mean youth. All interpretations, therefore, which involve this abstract idea are inadmissible. Even those editors who interpret 'cruels' correctly adopt *subscribed* of the Qq, and hold it to be the imperfect tense. It is far better to follow the Folio and to interpret the sentence thus: 'Everything, which is at other times cruel, shows feeling or regard; you alone have not done so.' Sh. uses the phrase to *subscribe to something* in the sense of declaring one's self conquered by something, of yielding, complying. It is used exactly in the same sense as here, in *Tro. and Cress.* IV, v, 105: 'For Hector in his blaze of wrath subscribes To tender objects,' that is, Hector yields if he is brought face to face with anything touching or tender; he is sensible to tender impressions. [This is to me the most puzzling phrase in this play, more puzzling even than 'runaways' eyes' or 'the dram of eale'; the multitude of emendations proposed for these latter show how easily the idea of the phrase is grasped; anybody, and everybody, is ready with an emendation there; here it is different. None of the interpretations are, to my mind, satisfactory. The latest, Mr JOSEPH CROSBY'S (*Epitome of Lit.*, 1 June, 1879), refers 'cruels' to *feelings*, (which is, to me, 'far wide,') and emphasizes 'else.' He thus paraphrases: 'All thy *feelings*, no matter how cruel or inhuman "else," *i. e. at any other time*, or under any other circumstances, having "subscribed," *i. e. succumbed*, to the terrors of that storm, and *yielded* to the pity for the old king, thy father.' In a case as puzzling as this, anything, as Dr Johnson says elsewhere, may be tried; my attempt is seen in the text. Not unnaturally, I think it is the true reading; it adheres to the venerable authority of the First Folio, making 'subscribe' an imperative like 'turn.' The drift of the whole passage is the contrast between the treatment which Regan's father had received and that which would have been dealt, in that stern time, to wolves and other animals, howsoever cruel. 'Thou shouldst have said: Good porter, open the gates, acknowledge the claims of all creatures, however cruel they may be at other times;' or, perhaps: 'open the gates; give up all cruel things else,' *i. e.* forget that they are cruel. As in I, ii, 24, Lear 'subscribed' his powers, so here the porter should 'subscribe all cruels,' *i. e.* he should surrender, yield, give up whatsoever was cruel in the poor beasts, and see only their claim to his compassion. An exactly parallel use of 'subscribe' cannot perhaps be found in Sh.; and if this be

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The winged vengeance overtake such children. 65
Corn. See't shalt thou never!—Fellows, hold the chair!—
Upon these eyes of thine I'll set my foot.

67. *these*] *thofe* Qq, Jen. [Gloster is held down while Cornwall treads out one of his Eyes. Rowe. Gloster is held down in his Chair, while Cornwal plucks out one his Eyes, and stamps on it. Cap.

deemed fatal to my interpretation, I can only express my regret, and meekly suggest that the present instance may be a *hapax legomenon*.—ED.]

66. CAPELL: The barbarity exercis'd upon Gloucester is indeed a part of the story that was the source of this episode, for that 'Paphlagonian king's' eyes were put out by a son; but the putting-out of poor Gloucester's seems to be more immediately copy'd from *Selimus*. STEEVENS: In *Selimus, Emperor of the Turks*, one of the sons of Bajazet *pulls out the eyes* of an Aga on the stage, and says: 'Yes thou shalt live, but never see that day, Wanting the tapers that should give thee light. [*Pulls out his eyes.*' Immediately after, his hands are cut off. I have introduced this passage to show that Shakespeare's drama was not more sanguinary than that of his contemporaries. MALONE: In Marston's *Antonio's Revenge*, 1602, Piero's tongue is torn out on the stage. DAVIES (*Dram. Misc.* ii, 197): After all, Sh. might possibly contrive not to execute this horrible deed upon the stage, though it is so quoted in the book. . . . At the present, the sufferer is forced into some adjoining room; and the ears of the audience are more hurt by his cries than their eyes can be when he is afterwards led on the stage. The gold-beaters' skin, applied to the sockets, as if to staunch the bleeding, abates something perhaps of the hideousness of the spectacle. COLERIDGE: 'What can I say of this scene?—There is my reluctance to think Shakespeare wrong, and yet ——.' Elsewhere Coleridge says: 'I will not disguise my conviction that in this one point the tragic in this play has been urged beyond the outermost mark and *ne plus ultra* of the dramatic.' TIECK (vol. ix, p. 368, ed. 1833): This scene, which is manifestly too horrible, and shocks our very senses, is rendered still worse by the explanation and the scenery that are intruded. Almost always when, now-a-days, such a scenic representation is attempted, false methods are employed, because the architecture and arrangements of the old theatre are not kept in mind, but confounded with our modern constructions. . . . The chair, in which Gloster is bound, is the same from which, elevated in the centre of the scene, Lear first speaks. This lesser stage, in the centre, when not used was hidden by a curtain, that was drawn aside whenever it was necessary. Thus Sh., like all the dramatists of the time, often had two scenes at once. The nobles in *Henry VIII* are standing in the ante-chamber, the curtain is drawn, and we are directly in the chamber of the king. So also, when Cranmer has to wait in the ante-chamber, the council-room opens. Thus there was this advantage, that through the pillars, which separated this little stage in the centre from the proscenium or stage proper, there could be represented not only a double action, but also at the same time it might be half or partly hidden, and so two scenes might be represented which were perfectly intelligible, although not everything on the lesser stage was visible. Thus Gloster sate, probably out of sight, while Cornwall, near him, was seen, Regan standing in the fore-stage, lower than Cornwall, but close by him, with the attendants on the stage itself. Cornwall, horribly enough, tears out Gloster's eye, but the act is not positively seen; some

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[66. The blinding of Gloucester.]

of the servants, holding the chair, stand in the way, and the curtain on one side (for it was divided into two) was drawn before the spectator. The expression that Cornwall uses, 'Upon these eyes of thine I'll set my foot,' is not to be taken literally; it certainly is not so intended. During the speech of Cornwall's, one of the servants rushes up to the higher stage and wounds him; Regan, who is below, snatches a sword from another attendant and stabs the servant from behind. The groups are all in motion, and, while attention is distracted, Gloster loses his other eye. His cry is heard, but he is not seen. He disappears, for there was egress from the lesser stage also. Cornwall and Regan come forward and retire by the side scene, and the scene ends with the talk of some of the attendants. It is in this way, which somewhat lessens its horror, that the scene pictures itself to my mind. The Poet trusted, indeed, to the strong minds of his friends who were to be so much moved by the general horrors of the representation, as not to linger over the bloody particulars. ULRICI (p. 458): To have the scene where Cornwall puts out Gloster's eyes represented directly on the stage, can only arouse a feeling of disgust, which has nothing in common with the idea of beauty, nor with that of grandeur, power, or sublimity, and which, consequently, can only impair the effect of the tragedy. Whether or not the nerves of Shakespeare's public may have been of a stronger fibre than those of the present generation,—it is not the business of art to consider strong or weak nerves, but to aim only at the strengthening, the refreshing, and elevating of the mind and feelings, and such scenes do not effect this even in the case of the strongest nerves. HERAUD (*Inner Life of Sh.* p. 304): In this scene Pity and Terror, the especial elements of the Tragic, are urged to their utmost limits. Of course there was danger of excess. But Sh. was on his guard. He might have justified the act by the supposed barbarity of the legendary age whose manners he was tracing, and urged that their familiarity with such acts prevented the actors in them from recognising the horrible. No such thing. By inserting in the group a servant who *did* recognise its intrinsic horror, and compassionated the sufferer, he converted disgust into pity The other servants also compassionate the blind old man, and lead him out to help him, to heal his wounds, and to place him in safe custody. The entire current of feeling is turned in the direction of pity by the force of sympathy. Thus the horror in the 'horrid act' is mitigated, and reduced to the level of terror, which feeling is enforced by 'the fearful looking-for' of a coming vengeance, of which an instalment is secured even in the moment of crime. And this sentiment, too, is expressed by the servants who act as chorus to the scene. W. W. LLOYD: The horrors, like the indelicacies that are met with in Shakespeare's plays, are never admitted for their own sakes, never but when absolutely indispensable for his great aim and purpose, the defining of character, and that complete exhibition of nature with which,—recognising in art the same rigour that is challenged by science,—he allowed nothing to interfere. The mere convenience of stage-management, it might be said, would dictate that Gloucester should sit in the chair with his back to the audience, and it is not even then very apparent why the deed of mutilation should be so much more shocking than the smothering and the death agonies of Desdemona; it is not worth denying, however, that if only by usage of theatrical associations it would be so, and if, as I believe, the painfulness and the horror would not be utterly insupportable, it must be from a different cause. The cruel act is revolting to think of, and much more to behold, and yet is the revolting cruelty less heinous than the treatment of

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Glou. He that will think to live till he be old, 68
Give me some help!—O cruel! O you gods!
Reg. One side will mock another; th' other too. 70
Corn. If you see vengeance—
First Serv. Hold your hand, my lord!
I have served you ever since I was a child;
But better service have I never done you
Than now to bid you hold.
Reg. How now, you dog?
First Serv. If you did wear a beard upon your chin, 75
I 'ld shake it on this quarrel. What do you mean?
Corn. My villain? [*They draw and fight.*

68. *old,*] *old* Q_1. *old*— Q_2.
69. *help!*] *help.*— F_1. *help,*— $F_2F_3F_4$. *help.* Qq.
you] Ff+, Dyce, Sta. Glo.+, Sch. *ye* Qq et cet.
70. *th' other too*] *tother to* Qq.
71. *vengeance—*] *vengeance.* Ff.
First Serv.] 1. S. Cap. Seruant. Qq. Seru. Ff.
lord!] *Lord* Q_1. *Lord,* Q_2. *Lord:* F_1. *lord?* $F_2F_3F_4$.
72. *I have*] *I've* Pope+, Dyce ii, Huds.
you] Om. Q_2.
73, 74. *But...hold.*] One line, Qq.
75, 76. *If...mean?*] Prose, Qq.
76. *on this*] *in this* Cap. conj.
77. [They draw...] Draw and fight. Qq. Om. Ff. Fight, in the scuffle Cornwall is wounded. Rowe+.

Lear, though there the physical injury was comparatively slight,—the exposure of age and weakness to a pitiless storm,—and in itself, however well the storm might be imitated, less harrowing to the feelings. But Sh. evidently relied upon the response of the sympathies of his audience to the appeal of his art, and he had confidence in his power to depict the mental anguish, and sufferings, and injuries of the king with such force that no inferior infliction could supersede it in our interest. If the heart is touched as it should be by the great scene of the storm, and then by the pitiable spectacle of the wit-wrecked monarch in the indoors scene, mingling the fantastic freaks of lunacy with the majesty of sorrow, we shall be aware that the mere narration of any physical suffering or cruelty whatever must have failed to rouse another start of indignation. To any other excitement the sensibilities might well seem lulled or seared, and the exhibition of the act was therefore necessary if it was to take place at all, and was therefore possible; and the poet daringly and successfully availed himself of the opportunity to cast the last disgrace upon filial ingratitude, by exposing its surpassing hatefulness in comparison with the direst crime, acted under our eyes with every detail of horror.

76. **quarrel**] DELIUS explains this as referring to Regan's having called him a 'dog.'

76. **What . . . mean**] Should not this be given to Cornwall? I doubt Delius's explanation of 'quarrel.'—ED.

77. **villain**] STEEVENS: Here used in its original sense of one in servitude. MOBERLY: As a villain could hold no property but by his master's sufferance, had no legal rights as against his lord, and was (perhaps) incapable of bearing witness against freemen, that one should raise his sword against his master would be un-

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First Serv. Nay, then, come on, and take the chance of anger.

Reg. Give me thy sword.—A peasant stand up thus?

[*Takes a sword and runs at him behind.*

First Serv. Oh, I am slain!—My lord, you have one eye left
To see some mischief on him.—Oh! [*Dies.*

Corn. Lest it see more, prevent it.—Out, vilde jelly!
Where is thy lustre now?

Glou. All dark and comfortless. Where's my son Edmund?—
Edmund, enkindle all the sparks of nature,
To quit this horrid act!

Reg. Out, treacherous villain!
Thou call'st on him that hates thee; it was he
That made the overture of thy treasons to us;

78. *Nay*] *Why* Qq, Jen.

79. Reg.] Reg. [to another servant. Johns. Jen.

thus?] *thus.* Qq.

Takes...] She takes... Qq. Killes him. Ff. Snatches a Sword from an Att: and stabs him. Cap.

80, 81. *Oh...Oh!*] Prose, Qq.

80. *slain! My lord,*] *slaine: my Lord,* Ff. *slaine my Lord,* Qq.

you have] *yet haue you* Qq, Jen. Mal. Ec. *yet you have* Steev. '85.

81. *him*] *them* Dyce ii, Huds. *'em* Dyce i, conj.

[Dies.] He dies. Q_3. Om. Q_1Ff.

82. *vilde*] $Q_2F_1F_2$, Jen. Del. i. *vild* $Q_3F_3F_4$, Rowe, Sch. *vile* Pope et cet.

83. [Treads out the other Eye. Rowe+. Dashing Gloster's other Eye to the Ground. Cap.

84. Two lines, in Ff.

comfortless.] *comfortles,* Qq. *comfortlesse?* Ff. *comfortless*— Rowe+, Jen.

85, 86. *Edmund...act.*] Prose, Qq.

85. *enkindle*] *vnbridle* Qq.

86–89. *Out...thee.*] Prose, Qq.

86. *treacherous*] Om. Qq.

88. *overture*] *o'erture* Walker (*Crit.* i, 86).

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heard-of presumption, for which any punishment would be admissible. The lord's making war against his superior lord would entail no such consequences. SCHMIDT says the stress should be laid on '*My.*'

79. **Give . . . sword**] COLLIER: This may have been addressed to the wounded Cornwall.

81. **on him**] DYCE: The servant is evidently speaking of Cornwall *and Regan;* and *them* (and *'em*) [see Textual Notes] are often confounded with 'him' by transcribers and printers; so afterwards, V, iii, 278, the Folio has erroneously 'I would have made *him* (the Qq rightly 'them') skip,' &c. And compare what the other servants say at the close of the present scene, 'If *this man* come to good'—'If *she* live long,' &c. [I am afraid Dyce would have been severe on any editor who had ventured to make such a change. What 'mischief' had the Servant done on Regan?—ED.]

88. **overture**] MALONE: The opening or discovery.

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Who is too good to pity thee.
Glou. Oh, my follies! Then Edgar was abused.
Kind gods, forgive me that, and prosper him!
Reg. Go thrust him out at' gates, and let him smell
His way to Dover.—[*Exit one with Gloucester.*] How is't, my lord? how look you?
Corn. I have received a hurt; follow me, lady.—
Turn out that eyeless villain; throw this slave
Upon the dunghill.—Regan, I bleed apace;
Untimely comes this hurt. Give me your arm.
[*Exit Cornwall, led by Regan.*
* *Sec. Serv.* I'll never care what wickedness I do,
* If this man come to good.
* *Third Serv.* If she live long,
* And in the end meet the old course of death,
* Women will all turn monsters.

89–93. *Who...you?*] Five lines, ending *follies!...forgive...out...Dover...you?* Pope+, Jen.
90. *Then...abused.*] Separate line, Cap. Steev. Ec. Var. Knt, Del. Sing. Dyce, Ktly, Sch.
92, 93. *Go...you?*] As in Cap. Three lines, ending *smell...Dover...you?* Ff. Prose, Qq.
92. *at' gates*] Ed. *At th' gates* Han. *at gates* QqFf et cet.
93. [Exit...] Exit with Glouſter. Ff. Om. Qq.
look] *do* Jen.
95–97. Lines end *upon...untimely... arme.* Qq.
96. *dunghill*] *dungell* Q$_4$.
97. [Exit...] Theob. Exit. Qq. Exeunt. Ff. Exeunt Cornwal, and Regan. Servants unbind Gloster, and lead him out. Cap.
98–106. Om. Ff, Rowe, Pope, Han.
98. Sec. Serv.] 2. S. Cap. Seruant. Qq. 1st Serv. Theob.
99. Third Serv.] 3. S. Cap. 2. Seruant. Qq.
99–101. *If...monsters.*] As in Theob. Prose, Qq.

90. **Oh**] For instances of monosyllabic exclamations taking the place of a foot, see IV, ii, 26, or ABBOTT, § 482. WRIGHT: Gloucester's last comfort fails him when his physical sufferings are greatest. ['Sign-post criticism'?—Ed.]

93. **look you**] JENNENS [see Textual Notes]: She could never ask how he look'd: she saw that. ECCLES: 'How look you' is *how you look.*'

98, &c. THEOBALD: This short dialogue is full of nature. Servants, in any house, could hardly see such a barbarity committed on their master without reflections of pity. JOHNSON: It is not necessary to suppose them servants of Gloucester, for Cornwall was opposed to extremity by his own servant.

100. **old course**] MALONE: That is, die a natural death. WORDSWORTH (*Sk. Knowledge and Use of the Bible*, p. 72, ed. ii): We find the same idea in the mouth of Moses with reference to the fate of the rebels Korah and his company: 'If these men die the common death of all men.' &c.—*Numb.* xvi, 29.

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* *Sec. Serv.* Let's follow the old earl, and get the Bedlam
* To lead him where he would; his roguish madness
* Allows itself to any thing.
* *Third Serv.* Go thou. I'll fetch some flax and whites of eggs
* To apply to his bleeding face. Now, heaven help him!
[*Exeunt severally.**

102. Sec. Serv.] 2. S. Cap. 1 Ser. Qq.
Bedlam] *bedlom* Q$_4$.
103. *roguish*] Om. Q$_1$.
105. Third Serv.] 3. S. Cap. 2 Ser. Qq.
105, 106. As in Theob. Prose, Qq.
106. *To...his*] *T' apply to's* Theob. Warb. Johns. Jens. *To apply to's* Sta. *T' apply to his* Dyce ii.
[Exeunt severally.] Theob. Exit. Qq.

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102. **Bedlam**] ECCLES doubts if this refer to Edgar, who had assumed his disguise but the preceding evening. He therefore supposes that it was some genuine Bedlam who frequented the neighborhood. Possibly, he thinks, it may after all be Edgar, who had been seen in Gloucester's company. At any rate, he concludes, the servant does not succeed in his intention, since the meeting between Gloucester and his son afterwards, appears to be the result of accident.

105. **flax and whites of eggs**] STEEVENS: This passage is ridiculed by Jonson in *The Case is Altered*, 1609, II, iv. MALONE: *The Case is Altered* was written before the end of the year 1599, but Jonson might have inserted this sneer at our author between the time of *Lear's* appearance and the publication of his own play in 1609. [Of course this attack on Jonson aroused all GIFFORD'S bitterness, and in a note on the passage in *The Case is Altered*, after quoting these notes by Steevens and Malone just given, he says: 'Malone exposes Steevens's dishonesty with respect to the priority of the present drama, but, unwilling to lose a charge against Jonson, seeks to bolster up his crazy accusation by a supposition as full of malice as the other is of falsehood. . . . And all this grovelling in baseness (for it is no better) is founded on a harmless allusion to a method of cure common, in Jonson's time, to every barber-surgeon and old woman in the kingdom.' BOSWELL, Malone's cordial friend, says plaintively: 'I wish Gifford had not expressed his dissent in such strong language.'—ED.]

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ACT IV

SCENE I. *The heath.*

Enter EDGAR.

Edg. Yet better thus, and known to be contemn'd,
Than still contemn'd and flatter'd. To be worst,
The lowest and most dejected thing of fortune,
Stands still in esperance, lives not in fear.
The lamentable change is from the best;
The worst returns to laughter. Welcome then,
Thou unsubstantial air that I embrace!

The heath.] Cap. An open Country. Rowe.
Act IV Scene I.] Actus Quartus. Scena Prima. Ff (Scæna F_3).
2. *flatter'd. To be worst,*] Pope. *flattered to be worſt,* Qq. *flatter'd, to be worſt:* Ff, Rowe.
3. *and*] Om. Pope+, Cap.
dejected] *deject* $F_2F_3F_4$, Rowe.
4. *esperance*] *experience* Qq.
6. *laughter.*] *laughter,* Qq.
6–9. *Welcome...But*] Om. Qq.

1. **Yet . . . and known**] JOHNSON: The meaning is, 'Tis better *to be* thus contemned and *known* to yourself *to be contemned*.' Or, perhaps, there is an error, which may be rectified thus: 'Yet better thus *unknown* to be contemned.' When a man divests himself of his real character he feels no pain from contempt, because he supposes it incurred only by a voluntary disguise which he can throw off at pleasure. I do not think any correction necessary. SIR JOSHUA REYNOLDS: The meaning seems to be this: 'Yet it is better to be thus in this fixed and acknowledged contemptible state, than, living in affluence, to be flattered and despised at the same time.' He who is placed in the worst and lowest state has this advantage: he lives in hope, and not in fear, of a reverse of fortune. The lamentable change is from affluence to beggary. He laughs at the idea of changing for the worse who is already as low as possible. COLLIER: 'Unknown,' which is from the (MS), accords with Johnson's suggestion, and is certainly right. 'Yes' for *Yet* may be doubted, but we feel authorized to insert it by the excellence of the ensuing, and more important emendation. Edgar enters, giving his assent to some proposition he has stated to himself before he came upon the stage. SINGER (in *N. & Qu.* 1 Ser. vi, 6, 1852) expressed his approval of Johnson's emendation, but afterwards, in his ed. 2, withdrew it. SCHMIDT: 'Known to be contemned' means here conscious of, and familiar with, contempt.

2. **worst**] TYRWHITT, adopting Johnson's emendation, thought this line should read: 'Than still contemned and flatter'd to be *worse*.'

3. **dejected thing**] WRIGHT: That is, thing dejected by fortune. For this position of the participle, see ABBOTT, § 419 a [or WALKER, *Crit.* i, 160].

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The wretch that thou hast blown unto the worst
Owes nothing to thy blasts.—But who comes here?

Enter GLOUCESTER, *led by an* Old Man.

My father, poorly led?—World, world, O world!
But that thy strange mutations make us hate thee,
Life would not yield to age.
Old Man. O my good lord,
I have been your tenant, and your father's tenant,
These fourscore years.

9. *thy*] *my* Rowe.
who...here?] *Who's here*, Qq.
9, 10. *But....world!*] Divided as in Pope. Two lines, the first ending *led?* Ff. One line, Qq.
9. Enter Gloucester, led by an Old Man.] After *age*, line 12, Qq; after *blasts*, line 9, F_1F_2. Enter Glouſter, and an Oldman. F_3F_4 (after *blaſts*).
10. *poorly led?*] *parti, eyd*, Q_1. *poorely led*, Q_2.
12. *Life would not*] *Life would ill* or *Loath should we* or *Life would not but reluctant* Han, conj. MS.*
12, 14. *O....years*] As in Johns. Jen. Ec. Walker, Ktly, Dyce ii. Two lines, the first ending *your Tenant*, in Ff. Prose, Qq et cet.
14. *these fourscore years*] *this fore-ſcore*— Q_1. *this foureſcore*— Q_2.

9. **Owes nothing**] HUDSON: They have done their worst upon him, and so absolved him from all obligations of gratitude.

10, 12. **World . . . age**] THEOBALD (*Sh. Rest.* p. 172): My late ingenious friend, DR SEWELL, gave me this conjecture, 'make us *bate* thee,' *i. e.* if the many changes in life did not induce us to *abate from*, and *make* allowances for, some of the bad casualties, we should never endure to live to old age. My explanation is: If the number of changes and vicissitudes which happen in life did not make us *wait*, and hope for some turn of fortune for the better, we could never support the thought of living to be old on any other terms. [He reads, therefore, 'make us *wait* thee.'] CAPELL [adopting Theobald's *wait*]: Life has often such evils, and man sees himself in such situations, that nothing but the hopes of their changing, that 'esperance' which Edgar talks of before, prevents his putting an end to, it at any part of it's course, and before age; he would not stay to see age, age would not be his finisher. MALONE: O world! if reverses of fortune and changes such as I now see and feel, from ease and affluence to poverty and misery, did not show us the little value of life, we should never submit with any kind of resignation to the weight of years, and its necessary consequence, infirmity and death.

11. **hate**] NICHOLS (*Notes*, &c., No. 2, p. 6) finds here a confirmation of his belief that 'hatred is a conservative passion, and supplies us with powers of endurance little short of those supplied by piety itself,' and announces that Shakespeare herein shows himself 'to have been no mean psychologist.'

14. **tenant**] COWDEN CLARKE: We imagine the old man who here speaks to be the occupant of the farm-house in which Gloucester placed Lear for shelter, and that the servants who propose to 'get the Bedlam to lead the old earl,' not finding the supposed beggar, have left the blind nobleman in charge of his faithful tenant.

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Glou. Away, get thee away; good friend, be gone; 15
Thy comforts can do me no good at all;
Thee they may hurt.
Old Man. You cannot see your way.
Glou. I have no way and therefore want no eyes;
I stumbled when I saw. Full oft 'tis seen,
Our means secure us, and our mere defects 20

18. *You*] *Alack sir, you* Qq, Jen. Steev. Ec. Var. Coll. Wh. Ktly, Glo+. 20. *Our means secure*] *Our meanes secure* $Q_1F_1F_2$. *Our mean secures* Pope+, Cap. Steev. Mal. Ec. Coll. *Our harms secure* Jervis.

20. **means secure us**] WARBURTON: That is, our moderate, mediocre condition. JENNENS: 'Means' may perhaps be understood to be *mean things* (using the adjective substantively), i. e. *adversæ res*. CAPELL: *Mean* is mean or middle condition; and the maxim seems to arise from this reflection in Gloucester,—that, had he been a man in that station, he had 'scap'd these calamities; his 'defects' (his want of fortune and title) had screen'd him from the machinations of wickedness, and so prov'd his commodities. KNIGHT [the first, I think, to give the true interpretation]: 'Means' is here used only in the common sense of resources, powers, capacities. The means, such as we possess, are our securities, and further, our mere defects prove advantages. RANKIN (*Philosophhy of Sh.*, 1841, p. 178): Our abilities and powers make us rash and unwary. DELIUS agrees substantially with Knight. F. W. J. (*N. & Qu.*, 1 Ser. viii, 4, 1853) [following Knight's interpretation, paraphrases]: 'When I had eyes I walked carelessly; when I had the "means" of seeing and avoiding stumbling-blocks, I stumbled and fell, because I walked without care and watchfulness. Our deficiencies, our weaknesses (the sense of them), make us use such care and exertions as to prove advantages to us.' As parallel, the following passages in the Bible are cited: 1 *Cor.* x, 12; *Ps.* x, 6; 2 *Cor.* xii, 9, 10. Also, 'Secure thy heart.'—*Timon* II, ii, 184. [The following excellent illustration is given]: 'The *means* of the hare (*i. e.* her swiftness) secured her; the defects of the tortoise (her slowness) proved her commodity.' To the same effect WORDSWORTH (*Sh. Knowledge of the Bible*, 248): 'Means,' in Gloucester's case, is his sight. W. R. ARROWSMITH (*N. & Qu.*, 1 Ser. xii, p. 1855) contends that 'means' here bears the same meaning that it does in common parlance. 'If man's power were equal to his will, into what excesses might he not be betrayed, ruinous to himself, as well as hurtful to others; but happily for him an over-ruling Providence so orders matters that man's means, his circumscribed and limited means, become his security, keep him safe.' WHITE: 'Secure' here means to render careless,—a radical sense,—as it does in *Timon*, II, ii, 184. HALLIWELL: The term 'means' is here used for the *want of means*, the low state of our means. This usage is not unusual in writers of the time. WRIGHT: Things we think meanly of, our mean or moderate condition, are our security. Although as an adjective 'secure' often means 'careless,' I know of no instance of the verb meaning 'to render careless.' MOBERLY: 'Secure us' means 'make us over-secure,' as we have 'a secure fool,' 'not jealous nor secure,' &c. &c. The antithesis then becomes 'while we are made careless by the advantages on which we reckoned, we are saved by something which seemed a weak point.' The allusion may be to the fable of the stag, endangered by the horns

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Prove our commodities.—Oh, dear son Edgar, 21
The food of thy abused father's wrath,
Might I but live to see thee in my touch,

21. *Oh*] Ff+, Dyce, Sta. *O* Sch. *ah* Qq et cet.

which he admired, and saved by the legs which he despised. SCHMIDT gives two instances of the use of 'secure' as a verb meaning *to render careless;* one is the passage in *Tim.* II, ii, 184, already cited by F. W. J. and WHITE; and the other is *Oth.* I, iii, 10: 'I do not so secure me in the error.' Furthermore, SCHMIDT says that the signification of 'means' as 'moderate condition' is unknown in Sh., and perhaps in the whole range of the English language. [The various emendations that have been proposed are as follows:] THEOBALD (*Sh. Rest.* p. 177) conjectured 'Our means *ensnare* us'; but did not afterwards repeat it in his edition. HANMER'S text reads: 'Meanness secures us.' JOHNSON: I do not remember that *mean* is ever used as a substantive for low fortune, which is the sense here required, nor for mediocrity, except in the phrase, the 'golden mean.' I suspect the passage of corruption, and would read: 'Our means *seduce* us,' or 'Our *maims* secure us.' That hurt or deprivation which makes us defenceless proves our safeguard. This is very proper in Gloucester, newly maimed by the evulsion of his eyes. HUNTER (*New Illust.* ii, 272) proposed, without comment other than that the passage as it now stands cannot be right, 'Our *meanness suc.ours* us.' ANON. (*Gent. Mag.*, Aug. 1845, p. 117): Does the exact point of corruption in the text lie in 'means' or 'our?' Can it be '*Poor* means secure us,' &c.? A. E. B[RAE] (*N. & Qu.* I Ser. vii, 592, 1853): There are two verbs, one in every-day use, the other obsolete, which, although of nearly opposite significations, and of very dissimilar sound, nevertheless differ only in the mutual exchange of place in two letters: these verbs are *secure* and *recuse*; the first implying *assurance;* the second, *want of assurance*, or refusal. Hence any sentence would receive an opposite meaning from one of these verbs to what it would from the other. In the present passage one would suppose that the obvious opposition between *means* and *defects* would have preserved these words from being tampered with; and that, on the other hand, the *absence* of opposition between *secure* and *commodious* would have directed attention to the real error. But no: all the worritting has been about *means*. Read, therefore, 'Our means *recuse* us,' &c. SINGER (ed. 2): *Meanes* of the old copy is possibly a typographical error for *needes;* the words being easily confounded in old MSS. The context shows that *needs* was probably what Sh. wrote. ['Needs' is in Singer's text.] COLLIER (ed. 2): *Meanes* is corrected to *wants* in the (MS), and so we print with confidence; the context shows that the emendation is required, however much misplaced ingenuity may insist that the old text ought to be preserved. WALKER (*Crit.* iii, 281): There can be no doubt that Johnson's *maims* is the right reading. One of the numberless passages which illustrate the old pronunciation of *ea*. LETTSOM [Foot-note to the foregoing]: Hooker's *Ecclesiastical Polity*, b. v, sect. lxv: 'If men of so good experience and insight in the maims of our weak flesh, have thought,' &c. b. v, sect. xxiv, 3: 'In a minister, ignorance and disability to teach is a maim.' Greene, *James the Fourth*, Dyce, vol. ii, p. 145: 'But, sir Divine to you; look on your maims, Divisions, sects, your simonies, and bribes,' &c. HUDSON adopts *maims*.

23. **see thee in**] KEIGHTLEY: The proper word of course is *feel*, not 'see'; but the text may be right. We might also read *by* for 'in.'

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I'ld say I had eyes again!
Old Man. How now! Who's there?
Edg. [*Aside*] O gods! Who is't can say 'I am at the worst'?
I am worse than e'er I was.
Old Man. 'Tis poor mad Tom.
Edg. [*Aside*] And worse I may be yet; the worst is not
So long as we can say 'This is the worst.'
Old Man. Fellow, where goest?
Glou. Is it a beggar-man?
Old Man. Madman and beggar too.
Glou. He has some reason, else he could not beg.
I' th' last night's storm I such a fellow saw,
Which made me think a man a worm. My son
Came then into my mind, and yet my mind
Was then scarce friends with him. I have heard more since.
As flies to wanton boys, are we to th' gods;
They kill us for their sport.
Edg. [*Aside*] How should this be?
Bad is the trade that must play fool to sorrow,

24. *Who's*] *Whose* Q_3.
25, 27, 37, 51, 53. [Aside] Johns.
25. *I am at the*] *I am at* F_2. *I'm at the* Pope+, Dyce ii, Huds.
26. *I am*] *I'm* Pope+, Dyce ii, Huds. *e'er*] Rowe. *ere* QqFf.
28. *So long*] *As long* Qq.
31. *He*] *A* Q_3.
32, *I' th'*] *In the* Qq.
35. Two lines, Ff. *I have*] *I've* Pope+, Dyce ii, Huds.
36. *to wanton*] *are toth' wanton* Q_3. *are to'th wanton* Q_4. *to th' wanton* F_3F_4, Rowe.
37. *kill*] *bitt* Q_3. *bit* Q_4.
37–39. *How...master !*] Prose, Qq
37. *this*] *their* F_2.
38. *that must play fool to*] *that muſt play the foole to* Qq, F_3F_4, Rowe, Jen. Steev. Mal. *that muſt play to foole* F_2. *must play the fool to* Pope+, Ec. Bos.

28. **worst**] MOBERLY: If we could truly say 'this is the worst,' our capacities for suffering would be finite; but this is not so, there is always 'in lowest depth a lower deep' of possible suffering.

33. **worm**] Compare *Job*, xxv, 6: 'How much less man, that is a worm? and the son of man which is a worm?'—DR KRAUTH, *MS.*

37. **kill**] DELIUS: *Bit* of the Qq is probably a misprint for *hit*. WORDSWORTH (*Sh. Knowledge of the Bible*, &c. p. 114]: I very much doubt whether Sh. would have allowed any but a Heathen character to utter this sentiment.

37. **How, &c.**] MOBERLY: 'Can this be the truth? It is a poor trade to draw out of sorrow aphorisms based, like those of fools, on the first aspect of things, and tending to recklessness and despair.' [Does not Edgar's exclamation, 'How should this be?' refer to his father's blindness?—ED.]

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Angering itself and others.—Bless thee, master!

Glou. Is that the naked fellow?

Old Man. Ay, my lord.

Glou. Then, prithee, get thee gone. If for my sake
Thou wilt o'ertake us hence a mile or twain
I' th' way toward Dover, do it for ancient love;
And bring some covering for this naked soul,
Which I'll entreat to lead me.

Old Man. Alack, sir, he is mad.

Glou. 'Tis the times' plague, when madmen lead the blind.
Do as I bid thee, or rather do thy pleasure;
Above the rest, be gone.

Old Man. I'll bring him the best 'parel that I have,
Come on't what will. [*Exit.*

Glou. Sirrah, naked fellow.

Edg. Poor Tom's a-cold.—[*Aside*] I cannot daub it further.

39. *Angering itself*] *Anguishing't self* Han. *Ang'ishing itself* Warb.

41. *Then...gone*] *Get thee away* Ff+, Knt, Del. Sch.

42. *hence*] *here* Qq.

43. *toward*] *to* Q_2, Steev. Ec. Var. Sing. Sta. Ktly. *towards* Cap.

44. *this*] *his* Rowe ii.

45. *Which*] Ff, Rowe, Knt, Dyce, Coll. iii, Sch. *Who* Qq, Sta. Glo.+. *Whom* Pope et cet.

46. Two lines, Ff.

times'] Cap. *times* QqFf. *time's* Rowe+, Jen. Del. Sing. Ktly, Huds. Sch.

47. *thee*] Om. Pope+.

49. *'parel*] *'Parrel* Rowe. *parrell* $QqF_1F_2F_3$. *Parrel* F_4.

[Exit.] Om. Qq.

50. *Sirrah,*] *Sirrah, you* Han. *Sirrah, thou* Ktly.

fellow.] *fellow,*— Cap. Dyce, Sta. Glo.+, Mob. Sch.

51. *daub it*] *dance it* Qq, Pope. *dally* Han.

further] *farther* Qq, Coll. Del. Wh.

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39. **Angering**] HEATH: He at the same time displeases himself and the person he endeavors to amuse.

46. **times'**] DYCE shows by several examples [which Schmidt's *Lex.* will supply] that this is the plural. MOBERLY: When enthusiasts madden the ignorant. The elements were already working in England which produced the Fifth Monarchy and the Blackfriars' fanatics, Naylor, General Harrison, and the like.

49. **'parel**] For a long list of words in which the prefix is dropped, see ABBOTT, § 460. We have '*filed*' for *defiled* in *Mach.* III, i, 65, which is not in Abbott's list. WRIGHT: No doubt '*paraille*' was an earlier form of this word, but it was not used in Shakespeare's time.

50 **on't**] See 'two on's daughters,' I, iv, 98, 148; I, v, 19.

51. **daub it**] WARBURTON: Disguise. STEEVENS: So in *Rich. III:* III, v, 29: 'So smooth he daub'd his vice with show of virtue.' Again in the *Paston Letters:*

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Glou. Come hither, fellow. 52

Edg. [*Aside*] And yet I must.—Bless thy sweet eyes, they bleed.

Glou. Know'st thou the way to Dover?

Edg. Both stile and gate, horse-way and foot-path. Poor 55
Tom hath been scared out of his good wits. Bless thee, good man's son, from the foul fiend! * Five fiends have been in poor
* Tom at once; of lust, as Obidicut; Hobbididence, prince of
* dumbness; Mahu, of stealing; Modo, of murder; Stiber-
* digebit, of mopping and mowing, who since possesses 60
* chambermaids and waiting-women. So, bless thee, master!*

53. *And yet I must.*] Om. Qq.

And...bleed.] One line, Cap. Two lines, Ff.

55–57. *Both...fiend!*] Prose, Ff. Three lines, Qq.

56. *scared*] *fcard* Qq. *fcarr'd* F_1F_2, *fcar'd* F_3F_4. *scarred* Sch.

56, 57. *thee, good man's son,*] *the good man* Qq, Mal. Steev. Bos. *thee, good man,* Pope+, Jen.

57–61. *Five...master!*] Prose, Pope. Five lines, Qq. Om. Ff, Rowe.

58. *at once*] *in once* Cap. (corrected in *Corrigenda*, vol. x).

of lust, as Obidicut;] Om. Pope. *Hobbididence*] *Hobbididen* Pope+. *Hobbididdance* Cap.

59. *dumbness*] *darkness* Cap. (corrected in Errata).

Modo] *Mohu* Pope+.

Stiberdigebit] Qq. *and Flibbertigibbet* Theob. Warb. Johns. Steev. Ec. Var. Coll. Del. Sta. Dyce ii, Wh. *Flibbertigibbet* Pope et cet.

60. *mopping and mowing,*] Theob. (subs.). *Mobing,* & Mohing Q_1. *Mobing, and* Mohing Q_2. *moping, and* Mowing Pope (*Mowing* in italics, as the name of the fifth fiend. See Textual Note, line 60). *mobbing and mowing;* Jen.

61. *So...master!*] Om. Pope+.

'her moder hath seyd to her . . . that she hath no fantesy therinne, but that it shall com to a jape; and seyth to her that there is gode crafte in dawhyng' [vol. i, p. 269, ed. Gairdner]. For the indefinite use of 'it,' see *Ham.* II, i, 12, or ABBOTT, § 226.

53. **thy**] See IV, vi, 30.

58. **of lust, as Obidicut**] WALKER (*Crit.* ii, 249): *Qu.*, 'as Obidicut, of lust; H. of dumbness,' &c. 'As' in the Elizabethan sense of *namely, to wit.*

59. **Stiberdigebit**] I can see no reason for deserting the original text here.—ED.

60. **mopping**] CAPELL (*Gloss.*): To drop, duck, or dance oddly. NARES, DYCE, and SCHMIDT define it by 'making grimaces.' MALONE quotes from Harsnet's *Declaration*:'—Make antike faces, grinne, mow and mop like an ape.'

60. **mowing**] MOBERLY: Wedgwood compares the French 'faire la moue,' Italian 'far la mocca,' and the Swiss-German 'mūpfen' and 'mūhelen' for 'to make faces.' In all these cases the words are coined to express protrusion of the lips.

61. **chambermaids**] This is generally supposed to have been suggested by the three chambermaids in the family of Mr Edmund Peckham, mentioned in Harsnet's *Declaration*, but MOBERLY gives it a general reference to chambermaids 'who perform these antics before their mistress' dressing-glass.'

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Glou. Here, take this purse, thou whom the heavens' plagues
Have humbled to all strokes; that I am wretched
Makes thee the happier. Heavens, deal so still!
Let the superfluous and lust-dieted man,
That slaves your ordinance, that will not see
Because he does not feel, feel your power quickly;
So distribution should undo excess

62. *thou*] $Q_1F_2F_3F_4$. *ye* F_1. *you* Knt.
heavens'] *heaven's* Han.
plagues] *plagues.* Q_4.
63, 64. *Have...thee*] One line, Qq.
65. *and*] *and the* Rowe.
lust-dieted] *lust-dieting* Cap.
66. *slaves*] *flands* Qq. *braves* Warb. Han. Jen. Sing. Coll. ii. (MS).
67. *does*] Q_1, Johns. Jen. Knt, Sch. *do's* Ff +. *doth* Q_2 et cet.
68. *undo*] *vndoo* F_2. *undoe* F_3. *vnder* Qq.

63, 64. **that ... happier**] WORDSWORTH (p. 216): That is, because my wretchedness now teaches me to compassionate those who are in distress.

65. **superfluous**] JOHNSON: Lear has before uttered the same sentiment, which indeed cannot be too strongly impressed, though it may be too often repeated. ECCLES: Sentiments like these can no more be too often repeated than too strongly impressed, when recommended by such varied elegance and beauty of expression.

66. **slaves**] WARBURTON: Gloucester is speaking of such who by an uninterrupted course of prosperity are grown wanton, and callous to the misfortunes of others; such as those who, fearing no reverse, slight and neglect, and therefore may be said to *brave*, the ordinance of heaven. Which is certainly the right reading. HEATH: The meaning is, Who, instead of paying the deference and submission due to your ordinance, treats it as his slave, by making it subservient to his views of pleasure or interest. JOHNSON: To *slave* or *beslave* another is to treat him with indignity; in a kindred sense, to 'slave the ordinance' may be to slight or ridicule it. [In support of Heath's interpretation, which is undoubtedly the true one,] STEEVENS cites Heywood's *Brazen Age:* 'none Could slave him like the Lydian Omphale.' Massinger's *A New Way to Pay Old Debts*, IV, iii: 'the smooth brow Of a pleased sire, that slaves me to his will.' MALONE: See Webster's *Malcontent*, IV, i: 'O powerful blood! how dost thou slave their soul.' WRIGHT: Compare B. and Fl. *The False One*, V, iv: 'Nay, grant they had slav'd my body, my free mind,' &c.; and Middleton, *The Roaring Girl* (Works, ii, 445, ed. Dyce). 'Fortune, who slaves men, was my slave.'

66. **ordinance**] MOBERLY: The ordinance meant is probably what the parable of Dives and Lazarus expresses, that ignorance of the sufferings of those near us is itself a crime. SCHMIDT: Here it must be taken in the sense of the established order of things, law of nature. BAILEY (ii, 96): 'Read: "that *slanders* your ordinance," *i. e.* that disparages it, casts reproach or contumely upon it, discredits it.' To meet the objection to *slander* on the score of metre, Bailey cites Walker's *Vers.* 69, where this word is given among the dissyllables which Chaucer uses metrically as monosyllables, and thinks that 'the objection is more than countervailed by the aptness of the term for the place.'

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And each man have enough. Dost thou know Dover?
Edg. Ay, master.
Glou. There is a cliff whose high and bending head
Looks fearfully in the confined deep;
Bring me but to the very brim of it,
And I'll repair the misery thou dost bear
With something rich about me; from that place
I shall no leading need.
Edg. Give me thy arm;
Poor Tom shall lead thee. [*Exeunt.*

72. *fearfully*] *firmely* Qq.
in] *on* Rowe+, Cap. Jen. Ec.
75, 76. *With...need.*] First line ends *me*, Qq.
76. *I shall*] *shall I* Q$_4$.
leading] *lending* F$_3$F$_4$, Rowe.
76, 77. *Give...thee.*] One line, Qq.
77. [Exeunt.] Om. Qq.

71. **There is, &c.**] MOBERLY: It is remarkable that Gloucester goes to Dover, not, as Regan laughingly says, that he may now do his worst in treason, but simply that he may throw himself from the cliff in utter despair. The fact is, that this interpolated part of the plot is one of the many instances of Shakespeare's homage to Sir Philip Sidney; to pay which he does not hesitate to make a certain sacrifice of probability. In the *Arcadia* (p. 160) we have 'a prince of Paphlagonia, who, being ill-treated by his son, goes to the top of a high rock to cast himself down.' (But how slight is the hint in the romance compared with the magnificent use which Shakespeare makes of it!) So in *Pericles*, i, 1, we have taken from Sidney's *Arcadia* (p. 149) the expression, 'The Senate-house of planets all did sit, To knit in her their best perfections.' And in *As You Like It*, the celebrated passage about 'tongues in trees,' &c., is an adaptation from Sidney's *Astrophel*.

72. **Looks fearfully**] MOBERLY: The beetling top of the cliff seems to be looking down with alarm over the sea which it hems in. This description seems as if no particular Dover cliff were meant, as the cliffs there are not really perpendicular.

72. **in**] MALONE: Sh. considered the sea as a mirrour. To look *in* a glass is yet our colloquial phraseology. WRIGHT says 'in' is here equivalent to *into*, and cites *Rich. III:* I, ii, 261: 'But first I'll turn yon fellow in his grave.' [For similar instances, see ABBOTT, § 159.] SCHMIDT agrees with Malone.

72. **confined**] CAPELL: Pent in straits.

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SCENE II. *Before the Duke of Albany's palace*

Enter GONERIL *and* EDMUND.

Gon. Welcome, my lord; I marvel our mild husband
Not met us on the way.—[*Enter* OSWALD.] Now, where's
your master?

Osw. Madam, within; but never man so changed.
I told him of the army that was landed;
He smiled at it. I told him you were coming;
His answer was: 'The worse;' of Gloucester's treachery
And of the loyal service of his son
When I inform'd him, then he call'd me 'sot,'
And told me I had turn'd the wrong side out.
What most he should dislike seems pleasant to him;
What like, offensive.

Gon. [*To Edm.*] Then shall you go no further.
It is the cowish terror of his spirit,
That dares not undertake; he'll not feel wrongs,
Which tie him to an answer. Our wishes on the way

SCENE II.] Scena Secunda Ff (Scæna F$_4$).
Before...] Cap. (subs.) The Duke of Albany's Palace. Rowe. A Courtyard of... Eccles conj.
Enter...] Theob. Enter Gonorill and Baſtard. Qq. Enter Gonerill, Baſtard, and Steward. Ff. Enter Goneril, and Edmund; Steward meeting them. Cap.
2. Enter Oswald] Enter Steward. Qq (after *master?*).
3–11. *Madam...offensive.*] Prose, Qq.
10. *most...dislike*] *hee ſhould moſt deſire* Qq.
11. [To Edm.] Han.
shall you] *thou shalt* Jen.
12. *terror*] *terrer* Q$_1$. *curre* Q$_2$.
14, 15. *answer...Edmund, to*] *answer, that our wishes On th' way may prove effects, back, to* Han.

1. **Welcome**] DELIUS: She welcomes him to her house after she has reached it in his company.

1. **mild**] JOHNSON: It must be remembered that Albany, the husband of Goneril, disliked, at the end of the first Act, the scheme of oppression and ingratitude.

2. **Not met**] For instances of the omission of the auxiliary 'do' before 'not,' see II, 1, 75, or ABBOTT, § 305.

11. **What like, offensive**] ABBOTT, § 395: Antithetical sentences frequently do not repeat pronouns, verbs, &c. See IV, vi, 261; IV, vii, 4.

12. **cowish**] WRIGHT: Not found elsewhere. Perhaps the true reading is '*currish* terror.'

14. **answer**] MOBERLY: Which makes it necessary that he should reply to them as a man.

14, 15. **Our wishes . . . effects**] STEEVENS: 'What we wish, before our march is at an end, may be brought to happen,' *i. e.* the murder or dispatch of her husband. 'On the way,' however, may be equivalent to the expression we now use: *By the*

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May prove effects. Back, Edmund, to my brother;
Hasten his musters and conduct his powers.
I must change arms at home and give the distaff
Into my husband's hands. This trusty servant
Shall pass between us; ere long you are like to hear,
If you dare venture in your own behalf,
A mistress's command. Wear this; spare speech;
Decline your head. This kiss, if it durst speak,
Would stretch thy spirits up into the air.
Conceive, and fare thee well.

Edm. Yours in the ranks of death.

Gon. My most dear Gloucester! [*Exit Edmund*

Oh, the difference of man and man!
To thee a woman's services are due.
My fool usurps my body.

Osw. Madam, here comes my lord. [*Exit.*

15. *Edmund*] *Edgar* Q_2.
17. *arms*] *names* Ff, Rowe, Knt, Del. i, Wh. Sch.
19. *ere...hear*] *you ere long shall hear* Pope+.
you are] *you're* Dyce ii, Huds.
20. *venture*] *venter* Q_2.
21. *command*] *coward* Q_2.
this; spare] *this, spare* Q_1. *this spare* Q_2.
[Giving a favour. Johns. Gives him a ring. Han.
24. *fare thee well*] *far you well* Q_1 *faryewell* Q_2.
25, 26. *My...man!*] One line, Ktly.
25. [Exit Edmund.] Exit Bastard. Rowe. Exit. F_1F_2 (after *death*). Om $Q_2F_3F_4$.
25, 27. *My...due*] One line, Qq (omitting *Oh...man!*).
26. *Oh,*] Separate line, Steev. Walker, Huds. *But O,* (transposing 26, 27) Anon.*
difference] *strange difference* Pope+, Cap.
26–28. *Oh...lord.*] Lines end *thee...fool ...lord.* Steev. Walker, Dyce ii, Huds.
27. *a*] Om. Q_2.
28. *My fool...body.*] *A foole....bed.* Q_1. *My foote...head.* Q_2. *My fool....bed.* Mal. Steev. Ec. Bos. Huds.
Exit.] Exit Steward. Qq. Om. Ff

way, or *By the by*, i. e. *en passant*. MASON and MALONE rightly interpret 'on the way' by 'on our journey hither.'

22. **Decline**] STEEVENS thinks that Goneril bids Edmund decline his head that she might, while giving him a kiss, appear to Oswald merely to be whispering to him. But this, WRIGHT says, is giving Goneril 'credit for too much delicacy, and Oswald was "a serviceable villain."' DELIUS suggests that perhaps she wishes to put a chain around his neck.

22, 23. **your . . . thy**] ABBOTT, § 235, suggests that it is the kiss which induces the change from the formal *you* to the endearing *thou*.

26. **Oh**] For the rhythm, see III, vii, 90.

28. **body**] WHITE inclines to accept Q_2 as the true reading. WRIGHT: For the reading *foot* might be compared *Temp.* I, ii, 469: 'My foot my tutor.'

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Enter ALBANY.

Gon. I have been worth the whistle.
Alb. O Goneril!
You are not worth the dust which the rude wind
Blows in your face. * I fear your disposition;
* That nature which contemns it origin
* Cannot be border'd certain in itself;
* She that herself will sliver and disbranch
* From her material sap, perforce must wither
* And come to deadly use.

Enter Albany.] Enter the Duke of Albeney. (after *whistle*) Q_3. Om. Q_4.
29. *whistle*] *whiftling* Q_4.
29, 30. *O...wind*] One line, Qq.
30. *rude*] Om. Q_4
31–50. *I fear...deep.*] Om. Ff, Rowe.
32. *it*] Q_3, Wh. Wr. *ith* Q_4. *its* Q_3 et cet.
33. *border'd*] Pope. *bordered* Qq, Sch.
34. *sliver*] *shiver* Pope. *silver* Jen. Knt, (misprints?)
35. *material*] *maternal* Theob. Han. Johns. Ec.

29. I . . . whistle] JOHNSON strangely interprets this as an allusion to Edmund's love: 'though you disregard me thus, I have found one who thinks me worth calling.' STEEVENS: This expression is in Heywood's *Proverbs:* 'A poore dogge that is not woorth the whystlyng.'

31. fear] Equivalent to *fear for;* see *Ham.* I, iii, 51.

32, 33. That . . . itself] HEATH: That nature which is arrived to such a pitch of unnatural degeneracy, as to contemn its origin, cannot from thenceforth be restrained within any certain bounds whatever, but is prepared to break out into the most monstrous excesses every way, as occasion or temptation may offer. COWDEN CLARKE: 'Cannot be border'd certain in itself' means, cannot comprise reliable component substance in itself. SCHMIDT: 'Certain' is equivalent to *fixed, firm.*

32. it] See I, iv, 209.

33. border'd] BAILEY (ii, 97): Surely we ought to read here *order'd* in the sense of *regulated.* The blunder seems to have arisen from the preceding 'be.'

35. material sap] WARBURTON: That whereby a branch is nourished, and increases in bulk by fresh accession of matter. [After criticising Theobald's suggestion of '*maternal* sap,' Warburton cites an instance in Theobald's favour, where, in the title of an old book, 'material' is apparently equivalent to *maternal:* 'Sir John Froissart's Chronicle translated out of Frenche into our material English Tongue by John Bouchier, printed 1525.'] JENNENS: The force of Albany's argument to prove that a branch torn from a tree must infallibly wither and die, lies in this, that it is separated from a communication with that which supplies it with the very identical matter by which it (the branch) lives, and of which it is composed. COLLIER (ed. 2): Might not *natural,* in spite of the irregularity of the rhythm, be the word of the poet? SCHMIDT: From Shakespeare's use of 'material' elsewhere, in the sense of *full of matter,* and hence of *importance,* it is not easy to explain it here. Theobald's suggestion is appropriate and ingenious, but unfortunately Sh. knows not the word.

36. deadly] WARBURTON: Alluding to the *use* that witches and enchanters are

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* *Gon.* No more; the text is foolish. 37
* *Alb.* Wisdom and goodness to the vilde seem vilde;
* Filths savour but themselves. What have you done?
* Tigers, not daughters, what have you perform'd? 40
* A father, and a gracious aged man,
* Whose reverence e'en the head-lugg'd bear would lick,
* Most barbarous, most degenerate! have you madded.
* Could my good brother suffer you to do it?
* A man, a prince, by him so benefited! 45
* If that the heavens do not their visible spirits
* Send quickly down to tame these vilde offences,
* It will come,

37. *the text is*] *tis* Pope+.

38, 47. *vilde*] Q_2. *vild* Q_1, Del. i, Sch. *vile* Pope et cet.

39. Om. Pope, Han.

42. Om. Pope+.

reverence...bear] *reverend head the rugged bear* Cap.

e'en] Ed. *euen* Q_1. Om. Q_2, Cap. Steev. Ec. Var. Coll. Sing. Del. Dyce, Wh. Ktly, Huds.

45. *benefited*] *benifited* Q_1. *benefitted* Q_2.

47, 48. *Send...come,*] As in Mal. Steev. Ec. Knt, Coll. i, Del. Sing. Dyce, Wh. Glo.+, Huds. One line, Qq.

47. *these vilde*] Ed. *this vild* Q_1. *the vilde* Q_2, Sch. *the vile* Pope+, Cap. *these wild* Coll. ii. *these vile* Heath et cet.

48. *It will come,*] Om. Pope+, Cap. *'Twill come,* Jen. Steev.'93, Bos. Knt, Sta. Mob.

48, 49. *It will...on*] *'Twill...on* (one line) Jen.

It will....on itself] *'Twill....on 'itself* (one line) Sta.

It will come...perforce] One line, Coll. ii. *It will come that...perforce* (one line) Ktly.

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said to make of *wither'd branches* in their charms. A fine insinuation in the speaker, that she was ready for the most unnatural mischief, and a preparative of the poet to her plotting with the bastard against her husband's life. MOBERLY: To the use which belongs to a dead thing; burning, that is. Warburton's reference to witch-craft is unnecessary.

39. **savour**] ECCLES: To have a proper taste or relish for.

42. **head-lugg'd**] WRIGHT: Compare Harsnet, p. 107: 'As men leade Beares by the nose, or Jack an Apes on a string.' So a 'lugged bear,' 1 *Hen. IV*: I, ii, 82.

43. **madded**] WRIGHT: That is, maddened, which Sh. does not use.

45. WARBURTON: After this line, I suspect a line or two to be wanting, which upbraids her for her sister's cruelty to Gloucester. And my reason is, that in her answer we find: 'Fools do these villains pity who are punished Ere they have done their mischief,' which evidently alludes to Gloucester. Now, I cannot conceive that she should here apologise for what was not objected to her.

47. **tame**] SCHMIDT: A suspicious word on account of its weakness. After 'visible spirits' we should expect rather *to doom* or *to damn*. Perhaps Sh. wrote *to take the vild offenders*.

47. **vilde**] COLLIER (ed. 2): 'Tame' and *wild* are opposed, and this seems one of the cases in which the old spelling *vilde* has introduced confusion.

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* Humanity must perforce prey on itself,
* Like monsters of the deep.*
Gon. Milk-liver'd man! 50
That bear'st a cheek for blows, a head for wrongs;
Who hast not in thy brows an eye discerning
Thine honour from thy suffering; * that not know'st
* Fools do those villains pity who are punish'd
* Ere they have done their mischief,—where's thy drum? 55

49, 50. *Humanity...deep.*] As in Pope. One line, Qq.

49. *Humanity*] *Humanly* Q_4.
perforce] Om. Mob., reading 'Twill ...itself as one line.
prey] *pray* Q_1.

51. *bear'st*] *bearest* Qq, Sch.
for wrongs] *of wrongs* F_3F_4, Rowe.

52, 53. *Who...honour*] One line, Qq.

52. *eye discerning*] Rowe. *eye-discerning* Ff. *eye deseruing* Q_1. *eie diseruring* Q_2.

53–59. *that...so?*] As by Theob. The first three lines end *pitty...miſchiefe,... land*, in Q_1. End *pity.....miſchiefe,.... noiſelieſſe*, in Q_2. Om. Ff.

53. *not*] *now* Wh.

53, 54. *know'st Fools do*] Han. *know'ſt, fools do* Q_1. *know'ſt fooles, do* Q_2.

54. *those*] *theſe* Q_2, Theob. Warb. Johns.

54, 55. **Fools . . . mischief**] WARBURTON, as is noted above, refers this to Gloucester, but CAPELL contends that it could not apply to him, because 'he had done the harm he was punish'd for, he had reliev'd Lear, and sent him away; but, horrid as it may seem, her father is the "villain," who, according to this lady, is to be pity'd of none but "fools;" he, indeed, is "punish'd" ere any mischief is done by him.' ECCLES: Possibly, she means that persons who harbour evil intentions, but, through irresolution, or dread of consequences, delay the execution of them till disappointment or punishment overtake them, obtain pity from none but 'fools,' as men of sense generally discern the disposition of their hearts. This also serves as an apology for her own precipitation, and a censure upon the pusillanimity in her husband. It may indeed be objected to this interpretation that she appears thereby to stamp villainy upon her own conduct, but her words may imply: 'We have mischief in hand, which it is expedient to effect; if so, the more speedily it is accomplished the better; for, even if our proceeding merited your imputation, still it is to be considered that only "Fools do these villains pity,"' &c. MALONE: It is not clear whether this fiend means her father or the King of France. If her words have a retrospect to Albany's speech, which the word 'pity' might lead us to suppose, Lear must be referred to; if they are considered as connected with what follows, 'Where's thy drum?' &c., the other interpretation must be adopted. The latter appears to me the true one, and perhaps the punctuation of the Qq, in which there is only a comma after 'mischief,' ought to have been preferred. SINGER: Surely there cannot be a doubt that she refers to her father, and to the 'pity' for his sufferings expressed by Albany, whom she means indirectly to call a 'fool' for expressing it. [She cannot refer to Gloucester, because Albany is ignorant of what had been done to him, and she herself had left Gloucester's castle before the blinding was accomplished. It is difficult to believe that she refers to Lear; may it not be that she refers to Albany himself? She has told him that his preachment about her father was foolish, and

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* France spreads his banners in our noiseless land,
* With plumed helm thy state begins to threat,
* Whilst thou, a moral fool, sit'st still and criest
* 'Alack, why does he so?' *
Alb. See thyself, devil!
Proper deformity seems not in the fiend
So horrid as in woman.
Gon. O vain fool!

57. *thy state begins to threat*] Jen. Sta. Cam. Wr. Mob. Sch. *thy ſtate begins thereat* Q$_4$. *thy slayer begins his threats* Theob. Warb. Johns. Cap. Ktly. *the slayer begins his threats* Han. Ec. *this Lear begins threats* Leo (*N. & Q.* 5, Ser. vii, p. 3). *thy ſlaier begins threats* Q$_5$ et cet.

58. *Whilst*] *Whiles* Q$_4$. Dyce, Sta. Glo.+, Sch. *While* Cap.

58. *moral*] *mortall* Q$_3$.

sit'st...criest] Coll. *sit'st...cry'st* Theob. *ſits...cries* Qq.

59–61. *Set...woman.*] Prose, Qq.

60. *deformity*] *deformiry* Q$_4$.

seems] *ſhewes* Q$_4$, Wr. Sch.

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that he should drop the subject. Is it likely that she would resume it? On the contrary, she wishes, as soon as possible, to turn the tables, and put him to his defence, therefore she launches into bitter railing against his supineness; he is 'milk liver'd,' with no sense of honour, &c. &c., and is ignorant that none but fools will have any pity for villains, like himself, who are punished before they have struck a blow. Thus interpreted, the taunting question, 'where's thy drum?' follows keen, like the lash to a whip. I have not, therefore, put a period after 'mischief,' as is done in every other edition since Hanmer's, but have adhered to the Qq, which have merely a comma.—ED.]

57. **thy . . . threat**] This is JENNENS's emendation and text, erroneously attributed in the Cam. ed. to ECCLES. Through some oversight Jennens's edition seems to have been somewhat slighted by the Cam. Edd.; many of the readings attributed in their textual notes to 'Steevens 1778' should be given to Jennens. In fact Jennens's text, in this play, owing to a preference for the Qq, which he shares to a certain extent with the Cam. Edd., agrees, in disputed passages, as closely perhaps as any other, except Dyce's, in his first edition, with that of the Cambridge edition.—ED.

58. **a moral**] DELIUS: That is, a moralizing. Compare *Much Ado*, V, i, 30. SCHMIDT (*Lex.*) adds, *As You Like It*, II, vii, 29.

60. **Proper deformity**] WARBURTON: Diabolic qualities appear not so horrid in the devil, to whom they belong, &c. WHITE: That is, deformity which, in the words of Albany's next speech, be-monsters the 'feature' or peculiar characteristic personal traits. DELIUS: That is, a deformity which conceals itself under a pleasing, fair outside, and which appears all the more horrid from its internal contrast. Compare *Twelfth Night*, II, ii, 30: 'proper-false,' *i. e.* externally fair, internally false. [Although this explanation of Delius's is ingenious, and one which none but a Shakespeare-scholar would have made, yet it is, I fear, somewhat too refined. As WRIGHT says in reference to it: 'This interpretation would require some such word as 'specious' instead of 'horrid' in the next line.'—ED.] WRIGHT refers to 2 *Hen. IV:* IV. i, 37.

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* *Alb.* Thou changed and self-cover'd thing, for shame, 62

62–69. *Thou...news ?*] Om. Ff, Rowe, Pope, Han.
62. *changed*] *chang'd* Q_4.
62. *self-cover'd*] *selfe-couerd* Qq. *self-converted* Theob. Warb. Cap. *sex-cover'd* Crosby, Huds. iii.

62. **self-cover'd**] JOHNSON: I cannot but think that this means, thou that hast *disguised* nature by wickedness; thou that hast *hid* the woman under the fiend. HENLEY: Goneril, having thrown off the convenient seeming of female gentleness, now no longer played the hypocrite, but exhibited in her face the self-same passions she had covered in her heart. MALONE: Thou who hast put a *covering on thyself* which nature did not give thee. The covering which Albany means is, the semblance and appearance of a fiend. STEEVENS: Perhaps there is an allusion to the envelope which the maggots of some insects furnish to themselves. VOSS (iii, 643, Leipzig, 1819) suggests *fell*-cover'd: 'Albany refers to the expression of satanic unwomanliness which covers her face like a dark cloud.' HUDSON: An obscure expression, but probably meaning, thou who hast hid the woman in the fiend, or who hast changed from what thou rightly art, and covered or lost thy proper self under an usurped monstrosity. CARTWRIGHT: Read 'chang'd and *discover'd* thing,' &c. She has just openly exposed her character. DELIUS: That is, a thing whose genuine self (in this case, therefore, whose fiendish self) is concealed, covered. COWDEN CLARKE: Thou perverted creature, who hast covered thyself with the hideousness only proper to a fiend. SINGER (ed. 2): This is evidently a misprint for *falſe-couer'd*. What follows clearly shows it: 'Howe'er thou art a fiend, *A woman's shape* doth shield thee.' COLLIER (ed. 2): The (MS) offers no emendation; but we may express our confidence that Shakespeare's word was 'self-*govern'd*,' which was misheard by the scribe, or by the compositor, 'self-cover'd'—a compound out of which it is only just possible to extract a consistent meaning. Albany complains of the changed and self-willed disposition of Goneril. J. BEALE (*N. & Qu.* 5th Ser. vol. vi, p. 303, 1876) suggests '*devil*-cover'd.' JOHN BULLOCH (*Ibid.*): The proper reading is a term connected with the law of marriage: 'self-*covert*.' SCHMIDT (*Lex.*): Dressed in one's native semblance. Goneril must be supposed to have, by changing countenance, betrayed all her wickedness. WRIGHT: Who hast disguised thyself in this unnatural and fiendlike shape. MOBERLY [reading, 'self-*coloured*']: A creature whose vile appearance is self-assumed. It seems allowable to read *coloured* instead of 'cover'd,' in which it is hard to see any sense. COLLIER (ed. 3): Possibly 'self-*lower'd* thing.' CROSBY (*Lit. World*, 22 November, Boston, 1879) considers 'changed' as equivalent to *bewitched*, as in *Mid. N. D.* III, i, 117, and for 'self-cover'd' proposes *sex*-cover'd and urges in proof of its propriety: 'First, it furnishes the ground for Albany's taunt of shame: Thou be-devilled creature, covered as thou art with all the lineaments of a woman, and yet guilty of such monstrous, unwomanly cruelty, "for shame!" Secondly, the reason why he cannot obey the promptings of his passion, and put her to instant death, is to be found in the next sentence: "Were 't," &c., *i. e.* "were it becoming me, *as a man*, to lay violent hands upon a woman," and in "A woman's shape doth shield thee," which exactly paraphrases *sex-covered*. Lastly, it supplies the antithetic point in Goneril's reply: "Marry, your *manhood*, now!"' Furthermore, Crosby finds in the word 'feature' another meaning besides its usual one (see the next note), viz: *sex* or *womanhood*. This, he says, is in 'full unison with its etymology from the Lat. *facere*,' and refers to that 'which distinguished Goneril's

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* Be-monster not thy feature. Were't my fitness
* To let these hands obey my blood,
* They are apt enough to dislocate and tear
* Thy flesh and bones. Howe'er thou art a fiend,
* A woman's shape doth shield thee.
* *Gon.* Marry, your manhood now—*

Enter a Messenger.

* *Alb.* What news? *
Mess. Oh, my good lord, the Duke of Cornwall's dead,
Slain by his servant, going to put out
The other eye of Gloucester.
Alb. Gloucester's eyes!

63. *Be-monster....feature*] Separate line, Ktly.
Were't] *Were it* Cap. Steev. Ec. Var. Knt, Coll. Del. Wh. Ktly.
64. *To*] *As man to* Anon.*
hands] *hands of mine* Steev. conj.
blood] *boiling blood* Theob. Warb. Cap. *blood's behest* Anon.*
65. *They are*] *They're* Theob. Warb. Johns. Dyce ii, Huds.
65. *dislocate*] *diffecate* Qq.
66. *howe'er*] Theob. *how ere* Qq.
68. *manhood now—*] *manhood mew—* Q$_2$. *manhood mew.* Cam. Wr. *manhood now!* Theob. Sch.
Enter a Messenger.] Ff (after *foole*, line 61). Enter a Gentleman. Qq. (after *news?* Q$_1$).
70, &c. Mess.] Mes. Ff Gent. Qq.
70–72. *Oh...Gloucester.*] Prose, Qq.

making from that of a man.' 'Be-monster not thy feature' therefore 'means "Make not a monster of thy sex," "change not thy woman's form into a devil. Albany having just said, "Proper deformity seems not in the *Fiend* So horrid as in WOMAN." . . . As a woman Goneril's "shape' *covers*, *i. e.* protects, her from her husband's immediate fury.' [This emendation Crosby proposed in *N. & Q.* 5th Ser. vi, 225, 1876, and no one, I think, can fail to be struck with its ingenuity, 'and yet—.' Is it over-refinement to suppose that this revelation to Albany of his wife's fiendlike character transforms, in his eyes, even her person? She is changed, her true self has been covered; now that she stands revealed, her whole outward shape is be-monstered. No woman, least of all Goneril, could remain unmoved under such scathing words from her husband. Goneril's 'feature' is quivering and her face distorted with passion. Then it is that Albany tells her not to let her evil self, hitherto covered and concealed, betray itself in all its hideousness in her outward shape.—ED.]

63. feature] See SCHMIDT'S *Lex.* for proof that this invariably means in Sh. the shape, exterior, the whole turn or cast of the body.

64. blood] DYCE (*Gloss.*): Disposition, inclination, temperament, impulse. [See III, v, 20.] This line ABBOTT, § 508, does not consider defective in metre, but supposes that a foot may be omitted where there is any marked pause arising from emotion, as here, at the end of the line.

68. manhood now—] DELIUS: She had just before taunted him with being 'milk-liver'd.' WRIGHT explains his reading as 'to keep in, to restrain' your manhood.

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Mess. A servant that he bred, thrill'd with remorse,
Opposed against the act, bending his sword
To his great master; who thereat enraged
Flew on him and amongst them fell'd him dead,
But not without that harmful stroke which since
Hath pluck'd him after.
Alb. This shows you are above,
You justicers, that these our nether crimes
So speedily can venge.—But, O poor Gloucester!
Lost he his other eye?
Mess. Both, both, my lord.—
This letter, madam, craves a speedy answer;
'Tis from your sister.
Gon. [*Aside*] One way I like this well;
But being widow, and my Gloucester with her,
May all the building in my fancy pluck

73. *thrill'd*] *thrald* Qq.
75. *thereat enraged*] *threat-enrag'd* F_1.
76. *and amongst*] *they amongst* Han. *fell'd him*] *fell he* Cap. conj.
77. *not*] *now* Warb. (a misprint?)
77, 78. *which...after.*] One line in Q_q.
78–81. *This...eye?*] Three lines, ending *Iuſtiſers* (or *Iuſtices*)...*venge...eye?* in Qq.
78, 79. *above, You justicers*] Cap. conj. Steev. '78. *aboue you Iuſtiſers* Q_1. *aboue your Iuſtices* Q_2. *aboue You Iuſtices* Ff. *above, you Justices*, Rowe+, Cap. Jen. Sch.
79. *nether*] *neather* Q_qF_1.
81–83. *Both...sister.*] Two lines, Qq, the first ending *answer* in Q_1, and *speed* in Q_2.
83. [Aside] Johns.
84. *being*] *the being* Ktly.
85. *in*] *on* Qq, Wh. *of* Cap. conj.

73. **remorse**] DYCE (*Gloss.*): Compassion, tenderness of heart.

74, 75. **bending . . . master**] ECCLES: The sense would be improved by reading 'bending *the* sword *Of* his great master,' that is, turning it aside to prevent the execution of the threatened mischief. Or suppose it were: 'bending *aside the* sword *Of* his,' &c. SCHMIDT (*Lex.*): That is, directing, turning, his sword against his master.

75. **thereat enraged**] COLLIER: The reading of F_1 is not inappropriate, and might be right if the Qq did not contradict it and if the verse were not thereby injured.

76. **amongst them**] MOBERLY: The messenger does not mention that the blow came from Regan's hand.

76. **fell'd**] ABBOTT, § 399: Where there can be no doubt what is the nominative, it is sometimes omitted. See II, ii, 114; II, iv, 41; and *Ham.* II, ii, 67.

79. **justicers**] See III, vi, 21.

83. **well;**] MASON: Goneril's plan was to poison her sister,—to marry Edmund,—to murder Albany,—and to get possession of the whole kingdom. As the death of Cornwall facilitated the last part of her scheme, she was pleased at it; but disliked it, as it put it in the power of her sister to marry Edmund.

85. **building in my fancy**] STEEVENS: Compare *Cor.* II, i, 216: 'the buildings

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Upon my hateful life. Another way,
The news is not so tart.—I'll read, and answer. [*Exit.*
Alb. Where was his son when they did take his eyes?
Mess. Come with my lady hither.
Alb. He is not here.
Mess. No, my good lord; I met him back again.
Alb. Knows he the wickedness?
Mess. Ay, my good lord; 'twas he inform'd against him,
And quit the house on purpose, that their punishment
Might have the freer course.
Alb. Gloucester, I live
To thank thee for the love thou show'dst the king,
And to revenge thine eyes.—Come hither, friend;
Tell me what more thou know'st. [*Exeunt.*

86, 87. *Upon...tart.*] *Vpon...tooke*, Qq (in one line).
87. *tart.—I'll*] *tart* [To him] *I'll* Coll. Del. Wh.
[Exit.] Om. Ff.
88. Two lines in Ff.
89. *He is*] *He's* Pope+, Cap. Dyce ii. Huds.
93. *on purpose*] *of purpose* F_3F_4+ *their*] *there* Q_1.
94–96. *Gloucester...eyes.*] As 'Aside,' Johns. Jen. Ec.
94–97. *Gloucester.....know'st*] Three lines in Qq, the first two ending *King*,... *friend*, in Q_1, and *loue...eyes;* in Q_2.
95. *show'dst*] Steev. *shew'dst* $F_1F_2F_4$ *shewdst* F_3. *shewedst* Qq. *shewedst* Sch
96. *thine*] *thy* Qq.
97. *know'st*] *knowst* F_2. *knowest* Qq. [Exeunt.] Exit. Qq.

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of my fancy.' WHITE: The 'in' of the Ff is a mere misprint for *on;* that is, the building *of* my fancy, a use of *on* common enough.

86. **Another way**] WRIGHT: In contrast with what she has just been saying. She really takes the same view of the position as in the first line of her speech.

90. **back again**] WRIGHT: That is, on his way back.

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* SCENE III. *The French camp near Dover.*

* *Enter* KENT *and a* Gentleman.

* *Kent.* Why the King of France is so suddenly gone
* back know you the reason? 1

SCENE III.] Pope. This Scene is omitted in Ff, Rowe. For this scene Ec. substitutes SCENE V, and calls this, SCENE IV.

The French...] Steev. Om. Pope. French Camp under Dover. Cap. Dover. Theob.

1, 2. *Why...back*] *The King of France so suddenly gone back!* Pope+, Cap.

Why....reason?] Two lines, the first ending *backe*, in Q_2, Pope+, Cap. Jen.

1. *France*] *Fraunce* Q_2.

2. *the*] *no* Q_1.

Scene III] JOHNSON: This scene seems to have been left out of the Folio only to shorten the play. [See Appendix, *The Text*.]

As will be seen by the Textual Notes, ECCLES again makes a transposition of scenes. Between the preceding scene and this present one, he inserts Scene V, calling it Scene III. Wherefore our Scenes III and IV are his Scenes IV and V. The object of this change is to bring closer together all those scenes which represent the transactions in the neighborhood of Dover, and to render unnecessary the supposition that Lear passes a night in the open fields. Eccles says: The distance probably imagined between the place where Regan has that conference with the Steward, which makes the subject of the Scene now before us [Eccles's Scene III, our Scene V], and the vicinity of Dover, seems to be such as requires the notion of a night intervening before he arrives at the latter, and, consequently, the same space of time must elapse between any scene which precedes that just mentioned and any other wherein he appears to have arrived near Dover, as he does in the sixth scene. It follows, then, that between the fourth and sixth, as hitherto numbered, a night must pass; but the solicitude to find the King, expressed by Cordelia in the former of these, makes it probable that her efforts were attended with success before the coming on of night. Let, therefore, scene the fifth of the ancient distribution stand as the third in this place, and suppose it to pass on the evening of the third day since that, inclusively taken, on the morning of which Lear, attended by certain of his knights, began to be conveyed from the castle of Gloucester on his route towards Dover, and that, in some former part of the same, Edmund had departed from Regan upon the business which she here mentions as the motive of his expedition. . . . It appears that the Steward, not finding Edmund as he expected, sets out towards Dover without loss of time in pursuit of him. I suppose the troops of Albany to have begun their march towards Dover, but in another direction, about the time of the Steward's departure from home charged with the execution of Goneril's commission. That might be either some part of the same day on which she had reached her own habitation accompanied by Edmund, or the morning of the succeeding one, so as to allow time for the Steward to arrive at his destination in the evening, as there is some reason for supposing he had done by Regan's exhortation in this scene [our Scene V] to wait the safe conduct of her forces on the morrow, and her hint respect-

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* *Gent.* Something he left imperfect in the state which
* since his coming forth is thought of, which imports to the
* kingdom so much fear and danger that his personal return
* was most required and necessary.
* *Kent.* Who hath he left behind him General?
* *Gent.* The Marshal of France, Monsieur La Far.

3–6. *Something.....necessary*] Four lines, ending *state...which...danger,... necessary*, Pope+, Cap. Jen. Mal. Ec. Ktly. Ending *state...which...danger... requir'd* Steev. Bos. Coll. Wh. Ktly.

4. *to*] Om. Pope+.

5. *personal*] Om. Pope, Theob. Han. Warb. Cap.

6. *and necessary*] Om. Voss.

7. *Who*] *Whom* Warb. Johns. Ec. Coll. Wh. Ktly.

8. *Marshal*] Qq, Dyce, Wh. Glo.+, Huds. Col. iii. *Mareschal* Pope et cet. *Monsieur*] *Monsier* Q$_1$. *Mounsieur* Q$_2$.

La Far] la Far Qq. *le Far* Pope+, Jen. Knt, Sta. *le Fer.* Cap. Steev. Ec. Var. Coll. Sing. Ktly.

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ing the insecurity of travelling. [See Appendix: *The Duration of the Action* p. 409.] When Eccles comes to this present scene, which he calls Scene IV, he says: Let the period of this scene be supposed the fourth morning from that (both, however, inclusively) whereon Lear, with Kent and the rest of his attendants, began his progress from Gloucester's castle, Goneril and Edmund from the same set out for the palace of Albany, and, later in the day, the sightless Gloucester, conducted by the Old Man, began to go to Dover. The Gentleman who enters, conversing with Kent, is the same who was deputed by him as a messenger to Dover on the night of the storm. From their conversation we infer that this meeting has but a very little while before taken place. Kent appears to be but newly arrived. The Gentleman, though he could not have set out many hours before the King and his party, yet, having travelled with more expedition, may reasonably be thought to have been long enough arrived to have had an opportunity for the conference with Cordelia.

Gentleman] JOHNSON: The same whom he had sent with letters to Cordelia.

2. **reason**] STEEVENS: The King of France being no longer a necessary personage, it was fit that some pretext for getting rid of him should be formed before the play was too near advanced towards a conclusion. Decency required that a monarch should not be silently shuffled into the pack of insignificant characters; and therefore his dismission (which could be effected only by a sudden recall to his own dominions) was to be accounted for before the audience. For this purpose, among others, the present scene was introduced. It is difficult indeed to say what use could have been made of the king, had he appeared at the head of his own armament, and survived the murder of his queen. His conjugal concern on the occasion might have weakened the effect of Lear's parental sorrow; and, being an object of respect as well as pity, he would naturally have divided the spectators' attention, and thereby diminished the consequence of Albany, Edgar, and Kent, whose exemplary virtues deserved to be ultimately placed in the most conspicuous point of view.

7. Who] For instances of the neglect of the inflection of *who*, see V, iii, 249: *Macb.* III, i, 122; III, iv, 42; IV, iii, 171; *Ham.* II, ii, 193, and ABBOTT, § 274.

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* *Kent.* Did your letters pierce the queen to any de-
* monstration of grief?
* *Gent.* Ay, sir; she took them, read them in my presence,
* And now and then an ample tear trill'd down
* Her delicate cheek. It seem'd she was a queen
* Over her passion, who most rebel-like
* Sought to be king o'er her.
* *Kent.* Oh, then it moved her.
* *Gent.* Not to a rage; patience and sorrow strove
* Who should express her goodliest. You have seen
* Sunshine and rain at once; her smiles and tears
* Were like a better way; those happy smilets

9. *Did...any*] Separate line, Ktly.
9, 10. *Did....of grief?*] *Well; say, sir, did...of her grief?* Cap., as verse, the first line ending *queen*.
11. *Ay, sir;*] Johns. *I, sir*, Theob. +, *I fay* Qq, Pope.
them...them] *'em...'em* Pope+.
13–15. *Her...her.*] As in Pope. Two lines, the first ending *paſſion*, Qq.
14. *Over*] *ouer* Q$_1$. *ore* Q$_2$.
who] *which* Pope+
16–24. *Not.....if*] No punctuation throughout, but commas, in Qq, except *dropt;* line 22 in Q$_2$.
16. *Not to a rage*] *But not to rage* Pope, Theob. Han. Warb.
16. *strove*] Pope. *ſtreme* Qq.
17 *Who*] *Which* Pope+.
18, 19. *her...way.*] Om. Pope, Han.
19. *like a better way.*] *like a better way* Q$_1$. *like a better way*, Q$_2$. *like a wetter May*. Warb. Theob. Johns. Cap. Jen. *like a better day*. Theob. Steev. Knt, Dyce, Sta. *like a better May* Tollet, Mal. Ec. Bos. Coll. Wh. *a chequer'd day* Dodd. *like a bitter May* Lloyd.* *like 'em;—a better way* Ktly.
happy] *happiest* Pope ii, Theob. Warb.
smilets] *smiles* Pope+. Cap. Steev. Ec. Var.

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12. **trill'd**] WALKER (*Crit.* iii, 282) gives other instances of the use of this word from Jonson's *Every Man out of his Humour*, III, ii; Browne's *Britannia's Pastorals*, b. ii, song iv; and b. i, song v. WRIGHT: Cotgrave has '*Transcouler*, To glide, slide, slip, runne, trill, or trickle (also, to straine) through.'

14, 17. **who**] For other instances of 'who' personifying irrational antecedents, see ABBOTT, § 264.

18. **Sunshine and rain**] MOBERLY: It is the triumph of a poet thus to make two feelings work at once in one mind. Thus Homer makes the women's tears for Patroclus turn to tears for their own bondage (Ἰατρόκλου πρόφασιν σφῶν δ' αὐτῶν κήδε' ἐκάστη); the dying Dido in Virgil struggles for the light, but hates it when found (quæsivit cælo lucem ingemuitque reperta). But no poet ever ventures, as Sh. does here, to imagine a grief, the most powerful of which human nature is capable, thus controlled by the tranquil graciousness of a calm nature, which cannot do otherwise than hold its own amid all disturbance, and is incapable of losing its balance; the inward perfection thus giving lovely mildness to the accidental and temporary emotion which still remains entire and undestroyed.

19. **like a better way**] WARBURTON proposed 'a *wetter May*, i. e. a spring season wetter than ordinary;' and THEOBALD supported the conjecture by citing

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[19. like a better way.]

Shakespeare's 'May of youth.'—*Much Ado*, V, i, 76; 'sweet May.'—*Rich. II*: V, i, 79; 'rose of May.'—*Ham.* IV, v, 153; &c. HEATH proposed 'an *April day*,' because the 'joint appearance of rain and sunshine' was more characteristic of that month than of May. In THEOBALD'S second edition, although Warburton's change is still retained in the text, yet the phrase is cited in the note as 'a better *day*.' This emendation was adopted, without credit, by STEEVENS in his edition of 1773; in his edition of 1778 he says: A *better* day is the *best* day, and the *best day* is a day most favourable to the productions of the earth. Such are the days in which there is a due admixture of rain and sunshine. The comparative is used by Milton and others, instead of the positive and superlative, as well as by Sh. himself in the play before us: 'The safer sense,' &c. IV, vi, 81; 'better part of man.'—*Macb.* V, viii, 18. The thought is taken from Sidney's *Arcadia*, p. 244: 'Her tears came dropping down like rain in sunshine.' Cordelia's behaviour is apparently copied from Philoclea's. The same book, in another place, says: 'her tears followed one another like a precious rope of pearl.' In this same edition of Steevens in 1778 a note is given by TOLLET in which he suggests that 'a better *day*' or 'a better *May*' is better than Warburton's alteration, because it implies that sunshine prevails over rain, whereas Warburton's 'wetter May' implies that Cordelia's sorrow excelled her patience. MALONE adopted Tollet's emendation, without credit, in the following note: If a *better* day means either a *good* day, or the *best* day, it cannot represent Cordelia's smiles and tears; for neither the one nor the other necessarily implies *rain*, without which there is nothing to correspond with her *tears;* nor can a *rainy day*, occasionally brightened by sunshine, with any propriety be called a *good* or the *best* day. We are compelled, therefore, to make some other change. A *better May*, on the other hand, whether we understand by it a good May, or a May better than ordinary, corresponds exactly with the preceding image; for in every May, rain may be expected, and in a good, or better May than ordinary, the sunshine, like Cordelia's smiles, will predominate. Mr Steevens has quoted a passage from Sidney's *Arcadia*. Perhaps the following passage in the same book, p. 163, ed. 1593, bears a still nearer resemblance to that before us: 'And with that she prettily *smiled*, which mingled with her *tears*, one could not tell whether it were a mourning pleasure or a delightful sorrow; but like when a few *April* drops are scattered by a gentle zephyrus among fine-coloured flowers.' [To the citations which he had previously given] STEEVENS afterwards added the following: Again in *A Courtlie Controversie of Cupid's Cautels*, &c., translated from the French, &c. by H. W. [Henry Wotton], 1578, p. 289: 'Who hath *viewed* in the spring time, *raine and sunne-shine in one moment*, might beholde the troubled countenance of the gentlewoman, after she had read and over-read the letters of her Floradin with an eye now smyling, then bathed in teares.' SINGER, in his first edition, gives a note, with which he 'had been favoured by Mr BOADEN': '"Her smiles and tears Were *like;* a better way." That is, Cordelia's smiles and tears were *like* the conjunction of sunshine and rain, in a *better way or manner*. Now, in what did this better way consist? Why, simply in the smiles seeming unconscious of the tears; whereas the sunshine has a *watery look* through the falling drops of rain—"Those happy smiles . . . seem'd *not to know* What guests were in her eyes." The passages cited by Steevens and Malone prove that the point of comparison was neither a "better day" nor a "wetter May." I may just observe,

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* That play'd on her ripe lip seem'd not to know
* What guests were in her eyes; which parted thence
* As pearls from diamonds dropp'd. In brief,
* Sorrow would be a rarity most beloved,
* If all could so become it.
* *Kent.* Made she no verbal question?

20. *seem'd*] Pope. *seeme* Qq.
22–24. *As pearls...it.*] Lines end *sorrow...all...it.* Cap. Steev. Ec. Var. Knt, Coll. Sing. Dyce, Wh. Ktly.
22. *In brief*] *In brief, sir,* Cap.
24. *question*] *quests* Han. *quest* Warb.

as perhaps an illustration, that the *better way* of CHARITY is that the right hand should *not know* what the left hand giveth.' Singer adopted this punctuation in both of his editions. WHITE: Here 'better' is used, not by way of comparing the May of Cordelia's smiles and tears in degree to another and inferior encounter of sunshine and showers, but as an epithet implying eminence (which in its very essence is comparative) to which, in kind, her emotional struggle is likened. This elegant use of the comparative form is not uncommon with our best writers. HUDSON [reading 'Were like: a better way,—']: The sense is clearly completed at 'like,' and should there be cut off from what follows: 'You have seen sunshine and rain at once; her smiles and tears were like;' that is, were like 'sunshine and rain at once.' Then begins another thought, or another mode of illustration: to speak it in a better way, to express it in a better form of words, 'those happy smilets,' &c. And I insist upon it that the passage so read is better poetry, as well as better sense and better logic, than with 'way' turned into 'May' or 'day,' and made an adjunct or tag to 'like.' DELIUS follows Boaden in taking the phrase adverbially, but does not follow Boaden's punctuation. His text is the same as ours. COWDEN CLARKE: It means that her mingled 'smiles and tears' expressed her feelings in 'a better way' than either 'patience or sorrow' could do separately; each of which 'strove who should express her goodliest.' The words 'her smiles and tears were like a better way,' moreover, include comparison with the opening phrase of the speech, 'Not to a rage;' showing that her emotion vented itself in nothing like rage, but ('a better way') in gentle 'smiles and tears,' compounded of both 'patience and sorrow.' WRIGHT: It is not clear what sense can be made of it. The emendations which have been proposed are none of them perfectly satisfactory. The substitution of *May* for 'way' would be well enough but for the adjective 'better' which accompanies it. MOBERLY: The meaning may be 'a better course of nature,' something better than nature knows. BULLOCH (p. 246) proposes 'link'd in bright array.'

22. dropp'd] STEEVENS: For the sake of rhythm we might read *dropping*. This idea might have been taken from the ornaments of the ancient carcanet or necklace, which frequently consisted of table *diamonds* with *pearls* appended to them, or, in the jeweler's phrase, *dropping* from them. Pendants for the ear are still called *drops*. A similar thought occurs in Middleton's *A Game at Chess* [I, i]: 'The holy dew of prayer lies like pearl Dropt from the opening eye-lids of the morn Upon the bashful rose.' Milton has translated this image into his *Lycidas*: 'Under the opening eye-lids of the morn.'

24. question] STEEVENS: Did she enter into no conversation with you? In this

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* *Gent.* Faith, once or twice she heaved the name of
'father'
* Pantingly forth, as if it press'd her heart;
* Cried 'Sisters! sisters! Shame of ladies! sisters!
* Kent! father! sisters! What, i' th' storm? i' th' night?
* Let pity not be believed!' There she shook
* The holy water from her heavenly eyes,
* And clamour moisten'd; then away she started

25. *Faith,*] Om. Pope. *Yes,* Theob. +, Cap.

25–32. *Faith...alone*] In Qq no punctuation throughout but commas, except *Ladies flsters:* in Q_2, and *Ladies fsters;* and *night?* Q_2. *Kent* is in italics, as though he were the speaker of what follows, with a comma after it in Q_1, and a full stop in Q_2; but no indenture in either case.

25. *she...father*] One line, Pope.

7, 28. *Shame...father! sisters!*] Om. Pope, Han.

storm? i' th' night] *ſtorme ith night* Qq. *storm of night* Pope, Han.

29. *pity not be believed*] *pitie not be beleeſt* Q_1. *pitty not be beleev'd* Q_2. *pity ne'er believe it* Pope +. *it not be believed* Cap. *pity not believe it* Jen.

There] *Then* Pope.

31. *And clamour moisten'd;*] Cap. *And clamour moiſtened her,* Qq, Johns. Jen. Om. Pope, Han. *And, clamour-motion'd,* Theob. Warb. *And clamour ſoften'd:* Cartwright.

31, 32. *then away she started...alone*] *And then retir'd...alone* (reading *And ...alone* as one line), Pope, Han.

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sense Sh. frequently uses this word, and not simply as the act of interrogation. Did she give you to understand her meaning *by words* as well as by the foregoing external testimonies of sorrow?

28. **Kent!**] CAPELL [led by the text of Q_2, supposed that Kent here interrupts with the exclamation, 'Father! sisters!' and so printed his text, and was followed by ECCLES]: Any mention of Kent, by ejaculation or otherwise, was not probable to come from Cordelia; and most unfit for this place,—to rank with 'father' and 'sisters' (indeed, take the lead of them) in the sorrows of that lady; as repetitions, and in a tone of admiring approaching something to sarcasm, the words have propriety; for this is convey'd by them,—'*Father indeed; And what sisters!*' they are heard by the Gentleman, but don't interrupt him; pass with him for an hemistich, and he goes on in another.

29. **believed!**] STEEVENS: Let not such a thing as pity be supposed to exist! SCHMIDT: Verse and sense are improved [by Capell's reading of] *it* for 'pity.'

31. **clamour moisten'd**] WARBURTON: Though 'clamour' may distort the mouth, it is not wont to moisten the eyes. Read 'clamour-*motion'd.*' She bore her grief hitherto, says the relater, in silence; but being no longer able to contain it, she flies away, and retires to her closet to deal with it in private. This he finely calls 'clamour-motion'd,' or provoked to a loud expression of her sorrow, which drives her from company. THEOBALD: It is not impossible, but Sh. may have form'd this fine picture of Cordelia's agony from Holy Writ, in the conduct of Joseph, who, being no longer able to restrain the vehemence of his affection, commanded all his retinue from his presence, and then *wept aloud,* and discovered himself to his brethren. JOHNSON: The sense is good of the old reading, 'Clamour moistened

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* To deal with grief alone.
* *Kent.* It is the stars,
* The stars above us, govern our conditions;
* Else one self mate and mate could not beget
* Such different issues. You spoke not with her since?

32. *It is the stars,*] Om. Pope, Han.
32, 33. *It...conditions;*] Theob. One line, Qq.
34. *self mate*] *self-mate* Pope+.
34. *and mate*] *and make* Q_1.
35. *You spoke not*] *Spoke you* Pope+. *since?*] *since.* Q_1.

her,' that is, her outcries were accompanied with tears. HEATH: The hyphen should be omitted, and 'clamour moisten'd' pronounced and considered as two distinct words. Cordelia had at first broke out into exclamations; then followed the tears, with which, when she had moistened these exclamations (for the words under consideration are an ablative absolute), she retired to the farther indulgence of her grief in private. CAPELL: 'Clamour' may stand for the exclamations preceding, which Cordelia 'moistens' with the tears which followed them instantly; or it may be put with more boldness for a grief ready to burst out into 'clamour,' taken strictly and properly; which she 'moisten'd,' allayed by moistening, with the tears that then broke from her, as winds are by rain. WHITE [reading 'And, clamour-moisten'd, then']: That is, plainly enough, 'And with her cheeks wet with her outburst of sorrow, away she started,' &c. So in this play, V, iii, 205: 'This would have seem'd a period To such as love not sorrow. . . . Whilst I was big in clamour, came there a man.' The reader will not wonder at a Note on this passage, when he sees it in all recent editions hitherto with this astounding punctuation: 'And clamour moisten'd: then,' and the explanation that 'she' is the nominative to 'moisten'd,' and that Cordelia moistened her clamour! HUDSON [adopting White's text]: I cannot say that the reading here given altogether satisfies me; but it seems, on the whole, the best both in sense and in language. The meaning of 'clamour-moisten'd' is, her voice being smothered with weeping, or her crying drenched with tears. WALKER (*Crit.* i, 157): Write '—her heavenly eyes, And clamour-moisten'd.' (*luctu madentes.*) 'Clamour' here signifies *wailing*. Compare V, iii, 205. [Cited by White.] DELIUS: 'Moisten'd' is here used intransitively: clamour became moist. SCHMIDT (*Lex.*) gives examples of 'clamour' bearing the following meanings: outcry, vociferation; loud wailing (the present passage cited); the sound of bells; of cannon; of the thunder; of trumpets and drums; of tempests; of the noise of a chase, a battle, &c. WRIGHT: The objection to Walker's interpretation is, that 'clamour' is the outcry, and not the tears by which it was accompanied, but perhaps the clamour is the indirect cause of the tears. [Assuredly.—ED.] For the construction, compare *Hen. V:* II, ii, 139: 'the full fraught man and best endued.' There is probably some corruption. MOBERLY: Shed tears upon her cry of sorrow. [Of this corrupt phrase in this corrupt scene (perhaps the most corrupt throughout Shakespeare's plays), I can see but two noteworthy explanations: Capell's, viz: she moisten'd her clamour; and Walker's, viz: her eyes that were heavenly and wet with wailing. Of the two I much prefer the latter.—ED.]

33. **conditions**] MALONE: Disposition, temper, quality.

34. **self mate and mate**] JOHNSON: The same husband and the same wife. [See 'that self metal,' I, i, 68.]

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* *Gent.* No.
* *Kent.* Was this before the king return'd?
* *Gent.* No, since.
* *Kent.* Well, sir, the poor distressed Lear's i' th' town;
* Who sometime in his better tune remembers
* What we are come about, and by no means
* Will yield to see his daughter.
* *Gent.* Why, good sir?
* *Kent.* A sovereign shame so elbows him; his own un-
* kindness
* That stripp'd her from his benediction, turn'd her
* To foreign casualties, gave her dear rights
* To his dog-hearted daughters; these things sting
* His mind so venomously that burning shame
* Detains him from Cordelia.
* *Gent.* Alack, poor gentleman!
* *Kent.* Of Albany's and Cornwall's powers you heard not?
* *Gent.* 'Tis so they are afoot.

38. *Well, sir,*] Om. Pope, Han.
Lear's i' th'] *Lear's ith* Qq. *Lear's in* Pope+. *Lear is in* Han. *Lear is i' the* Cap. Steev. Ec. Var. Knt, Del. Glo.+.
39. *sometime*] *some time* Q_1. *sometimes* Pope+, Jen. Ec. Knt.
40, 41. *What...daughter.*] As by Pope. One line, Qq.
42. *so elbows him; his own*] *so elbows him his own* Q_1. *so elbowes him, his own* Q_2. *so bows him, his* Pope. *so bows him; his* Theob. Han. Warb. *so bows him. His* Johns. *so bows him: his own* Cap.
45–47. *To...Cordelia.*] Johns. Two lines, the first ending *mind*, Qq. Lines end *him...him...Cordelia* Pope+.
45, 46. *sting His mind*] *sting him* Pope, Theob, Han. Warb.
47. *from*] *From his* Pope Theob. Han. Warb.
48. *not I*] *not.* Q_1.
49. *so*] Qq, Johns, Coll. Dyce, Wh. *said* Warb. Ktly. *so;* Cap. Steev. Ec. Var. Knt, Cam. *so,* Pope et cet.

42. **so elbows him**] To BAILEY (ii, 99) the best emendation appears to be '*sole bars* him, *i. e.* alone prevents him;' and, furthermore, he thinks that it will be noticed that 'the verbal change is not great: sole bars, so elbows.' BADHAM (*Cam. Essays*, 1856, p. 282): A more incongruous figure of speech than this it would be difficult to imagine. Sovereigns 'elbow' no one, and such an expression as 'sovereign shame' is either beautiful or the reverse, as the epithet is borne out by the action or effect attributed to 'shame.' There is also something careless in having two subjects to the verb 'sting'; first unkindness, and then the conditions of which the unkindness was the cause. I therefore propose to read: 'so *embows* his own unkindness.' WRIGHT: So stands at his elbow and reminds him of the past. Compare 2 *Hen. IV*: I, ii, 81. MOBERLY: A prevailing shame seems to buffet him. SCHMIDT: Perhaps it means so pushes him aside.

49. **'Tis so**] JOHNSON: So it is that they are on foot. MALONE: That is, I have heard of them; they do not exist in report only; they are actually on foot.

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* *Kent.* Well, sir, I'll bring you to our master Lear, 50
* And leave you to attend him. Some dear cause
* Will in concealment wrap me up awhile;
* When I am known aright, you shall not grieve
* Lending me this acquaintance. I pray you, go
* Along with me. [*Exeunt.** 55

SCENE IV. *The same. A tent.*

Enter, with drum and colours, CORDELIA, Doctor, *and* Soldiers.

Cor. Alack, 'tis he. Why, he was met even now
As mad as the vex'd sea; singing aloud;
Crown'd with rank fumiter and furrow-weeds,

54, 55. *Lending...me.*] Jen. One line, Qq, Pope+, Cap. Two lines, the first ending *acquaintance*, Del.

54. *I...go*] *Pray* Pope+. *Pray you*, Cap.

55. [Exeunt.] Pope. Exit. Qq.

SCENE IV.] Pope. Scena Tertia. Ff (Scæna F_3). Rowe. SCENE V. Ec.

The same. A tent.] Cap. A Camp. Rowe.

Enter...] Enter...Cordelia, Gentlemen, and Souldiours. Ff. Enter Cordelia Doctor, and others. Qq. Enter Cordelia, Physician, and Soldiers. Pope.

2. *mad as*] *made* F_3F_4, Rowe
vex'd] *vext* Ff. *vent* Qq.

3. *fumiter*] *femiter* Qq. *fumiter* Theob.+, Cap. Jen. *Fenitar* Ff, Rowe, Pope. *fumitory* Han.
furrow-weeds] *farrow weeds* Boucher.

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51. **dear cause**] See I, iv, 266.

3, &c. FARREN (*Essays on Mania*, 1833, p. 73) calls attention to the character of all these plants, that they are of 'bitter, biting, poisonous, pungent, lurid, and distracting properties. Thus Lear's crown is admirably descriptive or emblematic of the sources and variety of the disease under which he labours. The mixture of such flowers and plants could not be the effect of chance.' He justifies his assertion by showing that 'the leaves of "Fumitory" are of a *bitter* taste, and the juice was formerly employed for its *bitterness* in hypochondrism and black jaundice by Hoffman and others.' '*Harlock*, the wild mustard of our cornfields, is called indifferently *charlock*, *garlock*, *warlock*, and by Fitzherbert, and other old English writers, *hedlock*. The seeds of this plant form the *pungent* Durham mustard, as those of *Sinapis alba* form the white mustard, and those of *Sinapis nigra* the common mustard. The plant rises with a stem of about nine inches, thickly set with *hairs* or bristles. Hence the proper name should be probably *hair*-lock, as in Danish they call the "darnell" *keyre* and *keyre-grass*. As the *bitter pungency* is referred to in the former case, the *biting pungency* is referred to here. "Hemlock" is generally known to be *poisonous*. "Nettles," called *Urtica urens* from its well-known *irritating* power of *stinging* and *burning*. "Cuckoo-flowers." *Cardamine pratensis*, Linn. The flowers, the *τυμβrium* of Dioscorides, were employed among the Greeks and Romans for almost all

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With burdocks, hemlock, nettles, cuckoo-flowers, 4

4. *burdocks*] Han. Johns. Cap. Jen. Sta. Wh. Glo. Cam. Dyce ii, Coll. iii. *hor-docks* Qq. *Hardokes* F_1F_2. *Hardocks* F_3F_4, Rowe, Pope, Theob. Warb. Sch. *harlocks* Farmer, Steev. Ec. Var. Knt, Sing. *hoar-docks* Coll. i, Del. Dyce i, Ktly, Huds. *hor-docks* Wr. *hediokes* Nicholson.*

4. *nettles*] *nettle* Johns.

cuckoo] *cookow* Q_1. *coockow* Q_2.

affections of the head. They hold at present a place in the Pharmacopœia as a remedy for convulsions, epilepsy, and other diseases of the brain or intellect. "Darnel." *Lolium temulentum*, Linn. Called *temulentum* from its *intoxicating* or *narcotic* powers, when taken alone, or mixed with malt. From this deleterious property it is termed by Virgil *infelix lolium*, lurid lolium, and by the French *ivraie*, whence our own vulgar name for it of *wray*-grass, or *drunkard*-grass.'

3. **fumiter**] ELLACOMBE (p. 75): Of Fumitories we have five species in England, all of them weeds in cultivated grounds and in hedge-rows. None of them can be considered garden plants, but they are closely allied to the *Corydalis*, of which there are several pretty species, and to the very handsome *Dielytras*, of which one species, *D. spectabilis*, ranks among the very handsomest of our hardy herbaceous plants. How the plant acquired its name of Fumitory, *fumeterre*, earth-smoke, is not very satisfactorily explained, though many explanations have been given; but that the name was an ancient one, we know from the interesting Stockholm manuscript of the eleventh century published by Mr J. Pettigrew, and of which a few lines are worth quoting: 'Fumiter is erbe, I say, Yt spryngyth i April et in May. In feld, in town, in gyrd, et gate, Yer lond is fat and good in state, Dun red is his flour Ye erbe smek lik in colowur.'

4. **burdocks**] FARMER: *Hardocks* should be *harlocks*. Thus Drayton, in one of his Eclogues: 'The honeysuckle, the harlocke, The lily, and the lady-smocke.' STEEVENS: The Qq supply what is perhaps the true reading, though misspelt. The *hoar-dock* is the dock with whitish, woolly leaves. LAERTES (*Gent. Mag.* lvi, 214): It is very probable that *charlock* was the word intended by Sh. It is called *charlock* by husbandmen, and grows in great quantity amongst the barley. Corn charlock (*Raphanus Raphanistrum*. Linn.). White, or yellow-flowered charlock (*Raphanus sylvestris*).—Gerard, 1597, p. 240. WRIGHT: I find 'hardhake' is given as the equivalent of *Jacea nigra* (or knapweed) in a MS herbal in the library of Trinity College, Cambridge (R. 14, 32); and in John Russell's *Boke of Nurture* (Early English Text Society, 1868), p. 183, is mentioned 'yardehok,' which is apparently a kind of hock or mallow. If the botanists could identify the plants mentioned under these names, either of them could easily be corrupted into 'Hardokes,' or 'hor-docks.' [It is unfortunate that both BEISLY and ELLACOMBE suppose Farmer's conjecture of *harlocks* to be the original word; they have, therefore, given us nothing new on the subject, and do not mention 'burdocks.'—ED.]

4. **hemlock**] ELLACOMBE (91): One of the most poisonous of a suspicious family (the *Umbelliferæ*), 'the great Hemlocke doubtlesse is not possessed of any one good facultie, as appeareth by his lothsome smell and other apparent signes,' and with this evil character the Hemlocke was considered to be only fit for the ingredient of witches' broth—'I have been plucking, plants among, Hemlock, henbane, adder's-tongue, Night-shade, moonwort, lippard's-bane.'—Jonson [*The Masque of Queens*]. Yet the Hemlock adds largely to the beauty of our hedge-rows; its spotted tall stems

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[4. nettles, cuckoo-flowers]

and its finely cut leaves make it a handsome weed, and the dead stems and dried umbels are marked features in the winter appearance of the hedges. As a poison it has an evil notoriety, as being the poison by which Socrates was put to death, though this is not quite certain. It is not, however, altogether a useless plant. 'It is a valuable medicinal plant, and in autumn the ripened stem is cut into pieces to make reels for worsted thread.'—*Johnstone.*

4. nettles] ELLACOMBE: The Nettle needs no introduction; we are all too well acquainted with it, yet it is not altogether a weed to be despised. We have two native species (*Urtica urens* and *U. dioica*), with sufficiently strong qualities, but we have a third (*U. pilulifera*), very curious in its manner of bearing its female flowers in clusters of compact little balls, which is far more virulent than either of our native species, and is said by Camden to have been introduced by the Romans to chafe their bodies when frozen by the cold of Britain. The story is probably apocryphal, but the plant is an alien, and only grows in a few places. Both the Latin and English names of the plant record its qualities. *Urtica* is from *uro*, to burn; and Nettle is etymologically the same word as needle, and the plant is so named, not for its stinging qualities, but because at one time the Nettle supplied the chief instrument of sewing; not the instrument which holds the thread, and to which we now confine the word needle, but the thread itself, and very good linen it made. The poet Campbell says in one of his letters: 'I have slept in Nettle sheets, and dined off a Nettle table-cloth, and I have heard my mother say that she thought Nettle cloth more durable than any other linen.' It has also been used for making paper, and, for both these purposes, as well as for rope-making, the Rhea fibre of the Himalaya, which is simply a gigantic Nettle (*Urtica* or *Böhmeria nivea*), is very largely cultivated. Nor is the Nettle to be despised as an article of food. In many parts of England the young shoots are boiled and much relished. In February, 1661, Pepys made the entry in his diary: 'We did eat some Nettle porridge which was made on purpose to-day for some of their coming, and was very good.' Gipsies are said to cook it as an excellent vegetable, and M. Soyer tried hard, but almost in vain, to recommend it as a most dainty dish. Having so many uses, we are not surprised to find that it has at times been regularly cultivated as a garden crop, so that I have somewhere seen an account of tithe of Nettles being taken, and in the old churchwardens' account of St. Michael's, Bath, is the entry in the year 1400: 'Pro urticis venditis ad Lawrencium Bebbe, 2d.' In other points the Nettle is a most interesting plant. Microscopists find in it most beautiful objects for the microscope; entomologists value it, for it is such a favourite of butterflies and other insects that in Britain alone upwards of thirty insects feed solely on the Nettle plant, and it is one of those curious plants which mark the progress of civilization by following man wherever he goes. But as a garden-plant the only advice to be given is to keep it out of the garden by every means. In good cultivated ground it becomes a sad weed if once allowed a settlement. The Himalayan *Böhmerias*, however, are handsome, but only for their foliage, and though we cannot, perhaps, admit our roadside Dead Nettles, which, however, are much handsomer than many foreign flowers which we carefully tend and prize, yet the Austrian Dead Nettle (*Lamium orvala*, Bot. Mag. v, 172) may be well admitted as a handsome garden-plant.

4. cuckoo-flowers] BEISLY: The *Lychnis flos-cuculi*, Ragged Robin, a well-known meadow and marsh plant, with rose-coloured flowers and deeply-cut narrow segments;

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Darnel, and all the idle weeds that grow
In our sustaining corn.—A century send forth;
Search every acre in the high-grown field,
And bring him to our eye. [*Exit an Officer.*]—What can man's wisdom
In the restoring his bereaved sense?
He that helps him take all my outward worth.

6. *sustaining corn.*] *sustayning, corne,* Q$_1$ *sustaining, Corne,* Q$_2$.

A...forth;] *Send forth a cent'ry:* Pope, Theob, Han. Warb.

century] *centurie* Q$_2$. *Centery* F$_1$F$_2$. *sent'ry* Johns.

send] *is sent* Qq. *is set* Q$_3$.

8–10. *And...worth.*] Pope. End *wisdome....helpe him....worth* in Q$_1$. The lines end *wisedome do....helpe him.... worth,* Q$_2$. End *wisedome...helpes him... worth,* Ff. End *eye...restoring...him,... worth,* Cap.

8. [Exit...] Mal. To an Officer, who goes out. Cap. Om. QqFf.

8, 9. *What...sense?*] *Do, what man's wisdom can, In...sense.* Bos. conj.

8. *wisdom*] *wisedome do* Q$_2$, Cap.

9. *his*] *Of his* Cap.

sense?] *fence,* Q$_1$. *fence?* Q$_2$. *Sense:* Ff.

10. *helps*] *can helpe* Qq.

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it blossoms at the time the cuckoo comes, hence one of its names. WRIGHT: Called also, according to Gerarde, ladies' smocks and wild watercress (*Cardamine pratensis*). They 'flower for the most part in Aprill and Maie, when the Cuckowe doth begin to sing her pleasant notes without stammering.'—*Herball*, p. 203.

5. **Darnel**] ELLACOMBE: Virgil, in his Fifth Eclogue, says: 'Grandia sæpe quibus mandavimus hordea sulcis Infelix lolium et steriles nascuntur avenæ.' Thus translated by Thomas Newton, 1587: 'Sometimes there sprouteth abundant store Of baggage, noisome weeds, Burres, Brembles, Darnel, Cockle, Dawke, Wild Oates, and choaking seedes.' And the same is repeated in the first Georgic, and in both places *lolium* is always translated Darnel, and so by common consent Darnel is identified with the *Lolium temulentum*, or wild rye grass. But in Shakespeare's time Darnel, like Cockle, was the general name for any hurtful weed. In the old translation of the Bible, the Zizania, which is now translated Tares, was sometimes translated Cockle, and Newton, writing in Shakespeare's time, says: 'Under the name of Cockle and Darnel is comprehended all vicious, noisom and unprofitable graine, encombring and hindring good corne.'—*Herball to the Bible.* The Darnel is not only injurious from choking the corn, but its seeds become mixed with the true Wheat, and so in Dorsetshire, and perhaps in other parts, it has the name of 'Cheat' (Barnes's *Glossary*), from its false likeness to Wheat. It was this false likeness that got for it its bad character. 'Darnell, or Juray,' says Lyte, *Herbal*, 1578, 'is a vitious graine that combereth or anoyeth corne, especially Wheat, and in his knotten straw, blades, or leaves is like unto Wheate.'

5. **idle**] Unproductive, unprofitable, in opposition to 'sustaining corn.' See 'idle pebble,' IV, vi, 21.—ED.

8. **can**] Compare *Ham.* IV, vii, 85: 'they can well on horseback.'

9. **the restoring**] For instances of the definite article preceding a verbal that is followed by an object, see ABBOTT, § 93, or *Macb.* I, iv, 8.

10. **helps**] For other instances, meaning to *cure*, see SCHMIDT (*Lex.*).

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Doct. There is means, madam; 11
Our foster-nurse of nature is repose,
The which he lacks; that to provoke in him,
Are many simples operative, whose power
Will close the eye of anguish.
Cor. All blest secrets, 15
All you unpublish'd virtues of the earth,
Spring with my tears! be aidant and remediate
In the good man's distress! Seek, seek for him;
Lest his ungovern'd rage dissolve the life
That wants the means to lead it.

Enter a Messenger.

Mess. News, madam. 20
The British powers are marching hitherward.
Cor. 'Tis known before; our preparation stands
In expectation of them.—O dear father,

11. Doct.] Gent. Ff.
is] *are* Rowe+, Jen.
12. *foster-nurse*] Hyphen, Steev.
13. *lacks; that*] *lackes that* Q_1. *lackes; that* Q_2.
15, 16. *All...earth,*] One line, Qq.
17. *remediate*] *remediant* Johns.
18. *good man's*] *Goodmans* F_1F_2. *distress*] *defires* $F_1F_2F_3$. *defire* F_4, Rowe.
20, 21. *News...hitherward.*] One line, Qq.
23, 25. *In.....France*] Two lines. the first ending *it is*, Ktly.

11. KELLOGG (*Sh.'s Delineation of Insanity*, p. 26): The reply of the Physician is significant, and worthy of careful attention, as embracing a brief summary of almost the only true principles recognized by modern science, and now carried out by the most eminent physicians in the treatment of the Insane. We find here no allusion to the scourgings, the charms, the invocation of saints, &c., employed by the most eminent physicians of the time of Sh.; neither have we any allusion to the rotary chairs, the vomitings, the purgings by hellebore, the showerings, the bleedings, scalp-shavings, and blisterings, which, even down to our own times, have been inflicted upon these unfortunates by 'science falsely so called,' and which stand recorded as imperishable monuments of medical folly; but in place of all this, Sh., speaking through the mouth of the Physician, gives us the principle, simple, truthful, and universally applicable.

15. anguish] WRIGHT: Generally used in Sh. of physical pain. See IV, vi, 6.

17. remediate] WRIGHT: A word of Shakespeare's coinage, which he seems to have formed on the model of *immediate*.

19. ungoverned] DELIUS: That is, ungovernable. Adjectives formed from participles, with the negative *un-*, not unfrequently admit of this modification of their original meaning. [See I, iv, 294; IV, vi, 21; or ABBOTT, § 375.]

20. means] JOHNSON: The reason which should guide it.

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It is thy business that I go about;
Therefore great France
My mourning and important tears hath pitied.
No blown ambition doth our arms incite,
But love, dear love, and our aged father's right;
Soon may I hear and see him! [*Exeunt.*

SCENE V. *Gloucester's castle.*

Enter REGAN *and* OSWALD.

Reg. But are my brother's powers set forth?
Osw. Ay, madam.
Reg. Himself in person there?
Osw. Madam, with much ado.
Your sister is the better soldier.
Reg. Lord Edmund spake not with your lord at home?

24, 25. *It...France*] Johns. One line, QqFf.
26. *mourning and*] Om. Han. (reading *Therefore...pitied* as one line).
important] *importun'd* Ff, Rowe, Sch. *importunate* Cap.
27. *No*] *Now* F_3F_4.
incite] *in fight* Q_1. *infite* Q_2.
28. *right*] *Rite* F_3F_4.
29. [Exeunt.] Exit. Qq. Om. Jen.
SCENE V.] Pope. Scena Quarta. Ff (Scæna F_2). SCENE III. Ec.
Gloucester's castle.] Cap. (subs.). Regan's Palace. Rowe.
Oswald.] Steward. QqFf.
1, 2. *But...Himself*] One line, Cap. Steev. Bos. Knt, Sing.
2. *there*] Om. Qq.
Madam,] Om. Pope+.
ado.] *ado*, Qq. *ado:* F_2. *adoe* F_3F_4.
2, 3. *Madam...soldier.*] One line, Qq.
3. *sister is*] *fifter's* Q_2.
4. *lord*] *Lady* Qq, Pope+.

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26. important] JOHNSON: For *importunate*. SCHMIDT (*Lex.*) gives the following parallel instances: *Com. of Err.* V, 138; *Much Ado*, II, i, 74; *All's Well*, III, vii, 21; to which perhaps might be added *Ham.* I, ii, 23. MOBERLY: So the Frondeur party under the Duke of Beaufort was called by the court of Anne of Austria, 'Les Importans.' SCHMIDT: Undoubtedly Sh. uses 'important' for importunate, urgent, pressing, but *importuned* can be justified quite as fully in the same meaning.

28. aged] ABBOTT, § 497: A monosyllable.

4. lord] RITSON: The Ff are right. Goneril not only converses with Lord Edmund, in the Steward's presence, but prevents him from speaking to, or even seeing, her husband. MALONE: In the MSS from which the Qq were printed an L only was probably set down, according to the mode of that time. It could be of no consequence to Regan whether Edmund spoke with Goneril *at home*, as they had travelled together from the Earl of Gloucester's castle to the Duke of Albany's palace, and had on the road sufficient opportunities for laying those plans of which Regan was apprehensive. On the other hand, Edmund's abrupt departure without even speaking to the Duke, to whom he was sent on a commission, could not but appear mysterious and excite her jealousy. [Essentially, CAPELL's note.—ED.]

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Osw. No, madam.
Reg. What might import my sister's letter to him?
Osw. I know not, lady.
Reg. Faith, he is posted hence on serious matter.
It was great ignorance, Gloucester's eyes being out,
To let him live; where he arrives he moves
All hearts against us; Edmund, I think, is gone,
In pity of his misery, to dispatch
His nighted life; moreover, to descry
The strength o' th' enemy.
Osw. I must needs after him, madam, with my letter.
Reg. Our troops set forth to-morrow; stay with us.
The ways are dangerous.
Osw. I may not, madam.
My lady charged my duty in this business.
Reg. Why should she write to Edmund? Might not you
Transport her purposes by word? Belike,
Some things,—I know not what. I'll love thee much,—
Let me unseal the letter.
Osw. Madam, I had rather—

6. *letter*] *letters* Q_1.
8. *serious*] *a ferious* Q_2.
11. *Edmund*] *and now* Qq.
12–14. Two lines, the first ending *life*, Qq.
14. *o' th' enemy*] *oth' Enemy* $F_2F_3F_4$. *at'h army* Q_1. *of the Army* Q_2.
15. *madam*] Om. Qq.
letter] *Letters* Qq.
16. *troops set*] *troope fets* Qq.
17, 18. *I may...business.*] Prose, Qq.
19, 20. *Might...Belike,*] As in Qq. One line, Ff.
20. *by word? Belike,*] *by word, belike* Qq. *by word?* Pope. *by word of mouth?* Han.
21. *Some things,*] Ff, Rowe, Sch. *Something* Qq. *Something*— Pope et cet.
22. *I had*] *I'de* Q_1. *Ide* Q_2.

22. rather] JOHNSON: I know not well why Sh. gives to Oswald, who is a mere factor of wickedness, so much fidelity. He now refuses the letter; and afterwards, when he is dying, thinks only how it may be safely delivered. VERPLANCK: Sh. has here incidentally painted, without the formality of a regular moral lesson, one of the very strange and very common self-contradictions of our enigmatical nature. Zealous, honourable, even self-sacrificing fidelity,—sometimes to a chief or leader, sometimes to a party, a faction, or a gang,—appears to be so little dependent on any principle of virtuous duty, that it is often found strongest among those who have thrown off the common restraints of morality. It would seem that when man's obligations to his God or his kind are rejected or forgotten, the most abandoned mind still craves something for the exercise of its natural social sympathies, and as it loses sight of nobler and truer duties becomes, like the Steward, more and more 'duteous to the vices' of its self-chosen masters. This is one of the moral phenomena of artificial

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Reg. I know your lady does not love her husband;
I am sure of that; and at her late being here
She gave strange œiliads and most speaking looks
To noble Edmund. I know you are of her bosom.
Osw. I, madam?
Reg. I speak in understanding; y'are; I know't.
Therefore I do advise you, take this note:
My lord is dead; Edmund and I have talk'd;
And more convenient is he for my hand
Than for your lady's; you may gather more.
If you do find him, pray you, give him this;
And when your mistress hears thus much from you,
I pray, desire her call her wisdom to her.

24. *I am*] *I'm* Pope+, Jen. Sta. Dyce ii, Huds.

25. *gave strange*] *gave* Warb. (in text). *gave him* Warb. (in note).
œiliads] Rowe. *aliads* Qq. *Eliads* F_4, Sch. *Iliads* $F_2F_3F_4$. *oeiliads* Jen. *oeillades* Cap. *eyeliads* Dyce i. *eyliads* Del. *œillades* Glo.+, Mob. *œilliads* Dyce ii.

26. *you are*] *you're* Pope+, Huds.

27. *madam?*] *Madam.* Qq.

28. *y' are; I know't*] Ff (subs.), Jen. *for I know't* Qq. *You're; I know't* Rowe i. *you are, I know it* Cap. Steev. Ec. Var. Knt, Del. Sing. Ktly. *y' are, I know it* Coll. Wh. *you are, I know's* Dyce, Sta. *y' are, I know't* Sch. *you are; I know't* Rowe ii et cet.

32. *lady's*] Rowe. *Ladies* QqFf.

35, 36. One line, Qq, Pope, Theob. Warb. Johns. Jen.

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society, so much within the range of Johnson's observation, as an acute observer of life, that it is strange that he should not have recognized its truth in Oswald's character.

25. œiliads] WRIGHT: See Cotgrave: 'Oeillade: An amorous looke, affectionate winke, wanton aspect, lustfull iert, or passionate cast, of the eye; a Sheepes eye.'

26. bosom] WRIGHT: In her confidence. Compare *Jul. Cæs.* V, i, 7: 'I am in their bosoms.' And Beau. and Fl. *A King and No King*, I, i: 'should I chuse a companion . . . for honesty to interchange my bosom with, it should be you.'

29. note] JOHNSON: This is not a *letter*, but a *remark*. Therefore *observe* what I am saying. DELIUS, however, maintains that it is a letter, the same which he thinks is referred to farther on, in line 33. In justification he cites, 'take thou this note,' V, iii, 28.

33. this] CAPELL suggested that she here gives him a ring, but GREY (or 'MR SMITH,' apud Grey, ii, 114), reading in line 29 'take note *of* this,' says that it means: 'This answer by word of mouth,' maintaining that it could not have been a letter, because when Oswald was afterwards killed by Edgar, and his pockets rifled, only one letter was found, and that was Goneril's; see IV, vi, 248. WHITE: That is, this information, but, possibly, some token.

35. to her] HUDSON: Regan's cold, shrewd, penetrating virulence is well shown in this. 'Desire her call her wisdom to her' means, in plain English, 'Tell her to

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So, fare you well. 36
If you do chance to hear of that blind traitor,
Preferment falls on him that cuts him off.
Osw. Would I could meet him, madam! I should show
What party I do follow.
Reg. Fare thee well. [*Exeunt.* 40

SCENE VI. *Fields near Dover.*

Enter GLOUCESTER, *and* EDGAR *dressed like a peasant.*

Glou. When shall I come to th' top of that same hill?
Edg. You do climb up it now. Look, how we labour.
Glou. Methinks the ground is even.
Edg. Horrible steep.
Hark, do you hear the sea?
Glou. No, truly.
Edg. Why then your other senses grow imperfect 5

36. *So, fare you well'*] *So farewell* Qq, Pope+, Jen. Om. Han.
39. *him*] Om. F_4.
should] Ff+, Dyce i, Glo.+, Sch. *would* Qq et cet.
40. *party*] *lady* Qq, Pope.
[Exeunt.] Exit. Qq.
SCENE VI.] Pope. Scena Quinta. Ff (Scæna F_4).
Fields...] Cap. The Country. Rowe. The Country, near Dover. Theob.
Enter...] Theob. (subs.) Enter Glouceſter, and Edgar. Ff. Enter Gloſter and Edmund. Qq.
1. *I'*] *we* Qq, Jen. Steev. Ec. Var. Knt, Glo.+.
2. *up it*] *it up* Qq.
labour.] *labour?* Qq.
3. *even*] *euen* F_1F_2.
Horrible] *Horribly* Coll. (MS).
3, 4. *Horrible...sea?*] One line, Qq, Jen. Ktly.
4. *Hark, do you*] *Hark, hark; do you not* Cap.
No, truly.] *No truly, not* Han.

help herself, if she can, and be hanged.' MOBERLY: And give up all thought of Edmund.

Scene VI.] JOHNSON: This scene, and the stratagem by which Gloucester is cured of his desperation, are wholly borrowed from Sidney's *Arcadia*. [See HUNTER's note, IV, vi, 66, and Appendix, p. 386.]

1. **hill**] DELIUS: The cliff referred to by Gloucester at the end of IV, i.

2. **climb up it**] WRIGHT: For the transposition of the preposition in the Qq, see North's Plutarch, *Pelopidas*, p. 324 (ed. 1631): 'Notwithstanding, when they came to the hills, they sought forcibly to clime them vp.' And *Isaiah*, xv, 5, 'with weeping shall they go it up.'

3. **Horrible**] COLLIER: The (MS) pedantically alters this to *horribly*. ABBOTT, § 1, gives many instances of the use of adjectives as adverbs. See *Ham.* I, iii, 116, how prodigal the soul'; II, i, 3, 'marvellous wisely.'

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By your eyes' anguish.

Glou. So may it be indeed; 6
Methinks thy voice is alter'd, and thou speak'st
In better phrase and matter than thou didst.

Edg. Y' are much deceived. In nothing am I changed
But in my garments.

Glou. Methinks y' are better spoken. 10

Edg. Come on, sir; here's the place. Stand still. How
fearful

6. *eyes'*] *eye's* Johns.
7. *alter'd*] *altered* Qq, Sch. *speak'st*] *speakeſt* Q_4.
8. *In*] *With* Qq.
9. *Y' are*] Q_3Ff, Coll. Sing. Wh. Ktly, Sch. *Y' ar* Q_4. *You are* Steev. Ec. Var. Knt, Del. *You're* Rowe et cet.
10. *Methinks*] *Sure* Pope+. *y' are*] Q_4Ff, Coll. Sing. Wh. Ktly, Sch. *y' ar* Q_4. *you are* Cap. Steev. Ec. Var. Knt, Del. *you're* Rowe et cet.
11. Two lines, the first ending *sir*, in Ff, Rowe.

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7. **alter'd**] JOHNSON: Edgar alters his voice in order to pass afterwards for a malignant spirit.

11. **How fearful, &c.**] JOHNSON: This description has been much admired since the time of Addison, who has remarked, with a poor attempt at pleasantry, that 'he who can read it without being giddy has a very good head, or a very bad one.' The description is certainly not mean, but I am far from thinking it wrought to the utmost excellence of poetry. He that looks from a precipice finds himself assailed by one great and dreadful image of irresistible destruction. But this overwhelming idea is dissipated and enfeebled from the instant that the mind can restore itself to the observation of particulars, and diffuse its attention to distinct objects. The enumeration of the choughs and crows, the samphire-man and the fishers, counteracts the great effect of the prospect, as it peoples the desert of intermediate vacuity, and stops the mind in the rapidity of its descent through emptiness and horror. MASON: It is to be considered that Edgar is describing an imaginary precipice, and is not therefore supposed to be so strongly impressed with the dreadful prospect of inevitable destruction as a person would be who really found himself on the brink of one. ECCLES: The purpose of Edgar was, by a minute and faithful detail of such circumstances, to give the highest possible air of probability to the imposition which he designed to practise on his father. KNIGHT: In Dr Johnson's criticism we detect much of the peculiar character of his mind, as well as of the poetical taste of the age in which he lived. Wordsworth, in the preface to the second edition of his Poems, has shown clearly upon what false foundations that criticism is built which would prefer high-sounding words, conveying only indeterminate ideas, and call these the only proper language of poetry, in opposition to the simple and distinct language, 'however naturally arranged, and according to the strict laws of metre,' which by such criticism is denominated prosaic. Johnson was thoroughly consistent in his dislike of the 'observation of particulars' and the 'attention to distinct objects.' In Boswell's *Life* we have a more detailed account of his poetical creed, with reference to this very description of Dover Cliff: 'Johnson said that the description of the temple, in

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[II. Dover Cliff.]

The Mourning Bride, was the finest poetical passage he had ever read; he recollected none in Sh. equal to it,—

> "How reverend is the face of this tall pile,
> Whose ancient pillars rear their marble heads,
> To bear aloft its arch'd and pond'rous roof;
> By its own weight made steadfast and immoveable,
> Looking tranquillity! It strikes an awe
> And terror on my aching sight. The tombs
> And monumental caves of death look cold,
> And shoot a chilliness to my trembling heart!"

"But," said Garrick, all alarmed for the god of his idolatry, "we know not the extent and variety of his powers. We are to suppose there are such passages in his works; Sh. must not suffer for the badness of our memories." Johnson, diverted by this enthusiastic jealousy, went on with great ardour—"No, sir; Congreve has *nature*" (smiling on the tragic eagerness of Garrick); but, composing himself, he added, "Sir, this is not comparing Congreve on the whole with Sh. on the whole, but only maintaining that Congreve has one finer passage than any that can be found in Sh. . . . What I mean is, that you can show me no passage where there is simply a description of material objects, without any intermixture of moral notions, which produces such an effect." Mr Murphy mentioned Shakespeare's description of the night before the battle of Agincourt; but it was observed it had men in it. Mr Davies suggested the speech of Juliet, in which she figures herself awaking in the tomb of her ancestors. Some one mentioned the description of Dover Cliff. Johnson—"No, sir; it should be all precipice,—all vacuum. The crows impede your fall. The diminished appearance of the boats, and other circumstances, are all very good description, but do not impress the mind at once with the horrible idea of immense height. The impression is divided; you pass on, by computation, from one stage of the tremendous space to another. Had the girl in *The Mourning Bride* said she could not cast her shoe to the top of one of the pillars in the temple, it would not have aided the idea, but weakened it." Taken as pieces of pure description, there is only one way of testing the different value of the passages in Sh. and Congreve—that is, by considering what ideas the mind receives from the different modes adopted to convey ideas. But the criticism of Johnson, even if it could have established that the passage of Congreve, taken apart, was 'finer' than that of Sh., utterly overlooks the *dramatic* propriety of each passage. The 'girl' in *The Mourning Bride* is soliloquizing,—uttering a piece of versification, harmonious enough, indeed, but without any dramatic purpose. The mode in which Edgar describes the cliff is for the special information of the blind Gloucester,—one who could not look from a precipice. The crows and choughs, the samphire-gatherer, the fisherman, the bark, the surge that is seen but not heard,—each of these, incidental to the place, is selected as a standard by which Gloucester can measure the altitude of the cliff. Transpose the description into the generalities of Congreve's description of the cathedral, and the dramatic propriety at least is utterly destroyed. The height of the cliff is then only presented as an image to Gloucester's mind upon the vague assertion of his conductor. Let the description begin, for example, something after the fashion of Congreve: 'How fearful is the edge of this high cliff!' and continue with a proper assortment of chalky crags and gulfs below. Of what worth then would be Edgar's concluding lines: 'I'll look no more,' &c.? The mind of

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And dizzy 'tis to cast one's eyes so low! 12
The crows and choughs that wing the midway air
Show scarce so gross as beetles. Half way down
Hangs one that gathers sampire, dreadful trade! 15

12. *dizzy*] *dizi* Q_1. *disy* $Q_2F_2Q_3$. *dizzie* F_3. 15. *sampire*] QqFf, Cap. Sch. *samphire* Rowe et cet.

Gloucester might have thus received some 'idea of immense height,' but not an idea that he could appreciate 'by computation.' The very defects which Johnson imputes to Shakespeare's description constitute its dramatic merit. We have no hesitation in saying further, that they constitute its surpassing poetical beauty, apart from its dramatic propriety. [Knight quotes a correspondent's assertion that the height of the Cliff is 313 feet above high-water mark.] LESSING, in the Supplement to his *Laocöon*, compares this description of Dover Cliff with Milton's description of the height whence the King of Glory beholds Chaos: 'On heavenly ground they stood, and from the shore They view'd the vast immeasurable abyss Outrageous as a sea, dark, wasteful, wild, Up from the bottom turn'd by furious winds And surging waves, as mountains, to assault Heaven's highth, and with the centre mix the pole.'—*Paradise Lost*, vii, 210. 'This depth,' says Lessing, 'is far greater than Dover Cliff, and yet the description of it produces no effect, because there is nothing visible to make it real to us, whereas in Sh. this is so admirably managed by the gradual lessening of the various objects.'

15. **sampire**] TOLLET: '*Samphire* grows in great plenty on most of the sea-cliffs in this country; it is terrible to see how people gather it, hanging by a rope several fathom from the top of the impending rocks, as it were in the air.'—Smith's *History of Waterford*, 1774, p. 315. MALONE: This personage is not a mere creature of Shakespeare's imagination, for the gathering of samphire was literally a *trade* or common occupation in his time, it being carried and cried about the streets, and much used as a pickle. So, in a song in Heywood's *Rape of Lucrece*, in which the cries of London are enumerated under the title of the cries of Rome: 'I ha Rock-sampier, Rock-sampier; Thus go the cries in Rome faire towne,' &c. Again, in Venner's *Via Recta*, &c. 1622: '*Samphire* is in like manner preserved in pickle, and eaten with meates. It is a very pleasant and familiar sauce, and agreeing with man's body.' Dover Cliff was particularly resorted to for this plant. See Drayton's *Polyolbion*, *The Eighteenth Song:* 'Rob Dover's neighbouring cleeves of sampyre, to excite His dull and sickly taste, and stir up appetite.' WRIGHT: Gerarde gives as one of its Italian names, '*Herba di San Pietro.*' He says (*Herball*, p. 428): 'Rocke Sampier groweth on the rocky cliffes at Douer.' Cotgrave has 'Herbe de S. Pierre. Sampire, Crestmarin.' MOBERLY: This samphire-gatherer is the realizing touch in the description; it seems a thing that could not be imagined. BEISLY: *Crithmum maritimum*, commonly called St. Peter's Herb and Sea-fennel, is abundant on rocks by the sea, flowers dull yellow, with long, glaucous, fleshy leaflets. The plant is aromatic, and the young leaves are gathered, preserved in vinegar, and eaten as a pickle. It flowers in July, August, and September. Dr W. Turner says of it: 'That in Italian it is *Santi Petri herba*, from whence we have the name *sampere*.' Evelyn in his *Acetaria* has a receipt for pickling sampier, called *the Dover receipt*. The plants do not grow on any place which the sea covers; and Sh. noticed this fact in

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Methinks he seems no bigger than his head.
The fishermen that walk upon the beach
Appear like mice; and yond tall anchoring bark
Diminish'd to her cock; her cock, a buoy
Almost too small for sight. The murmuring surge
That on th' unnumber'd idle pebble chafes
Cannot be heard so high. I'll look no more,
Lest my brain turn and the deficient sight
Topple down headlong.
Glou. Set me where you stand.

17. *walk*] *walk'd* Ff.
beach] *beake* Q_4.
18. *yond*] *yon* Qq. *yon'* Cap. Steev. Ec. Var. Knt.
19. *a buoy*] *a boui* Q_1. *aboue* Q_4.
21. *pebble chafes*] Ff, Rowe, Cap. Ktly, Sch. *peeble chaffes* Q_4. *peebles chafe* Q_2. *pebbles chafes* Pope et cet.
22. *heard.....I'll*] *heard...Ile* F_1F_2. *heard...I'le* F_3. *heard, its so hie tile* Q_4. *heard: it is so hie Ile* Q_2.

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describing it as growing *half way down* the cliff. ELLACOMBE: Being found only on rocks, it was naturally associated with Saint Peter. In our time the quantity sufficient to supply the market can be gathered without much danger; it grows in places perfectly accessible; in some localities it grows away from the cliffs, so that 'the fields about Porth Gwylan, in Carnarvonshire, are covered with it.' It may be grown even in the garden, especially in gardens near the sea, and makes a pretty plant for rock-work. [I think the old spelling should be retained; it shows the old pronunciation and the derivation; thus spelled, and pronounced *sampeer*, all who are familiar with the sandy beaches of New Jersey will recognize in it an old friend.—ED.]

19. **cock**] JOHNSON: Her cock-boat. STEEVENS: So in Chettle's *Tragedy of Hoffman* [I, ii]: 'I caused my lord to leap into the cock. . . . "Rouse," quoth the ship against the rocks; "roomer," cry I in the cock,' &c. Hence the term 'cockswain.'

21. **unnumber'd**] DELIUS: That is, innumerable. Compare 'ungovern'd' for ungovernable, IV, iv, 19. WRIGHT: Compare 'untented' for that which cannot be tented, I, iv, 294. ABBOTT, § 375: The passive participle is often used to signify, not that which *was* and *is*, but that which *was*, and therefore *can be hereafter*. In other words, *-ed* is used for *-able*.

21. **idle**] WARBURTON: Barren, uncultivated. ECCLES: Perhaps trifling, insignificant; moved by a kind of continual and frivolous agitation to no purpose or effect. [See 'idle weeds,' IV, iv, 5.]

21. **pebble chafes**] LETTSOM (*Walker's Vers.* 268): Perhaps *pebbles chafe* is the true reading, and 'surge,' consequently, a plural. The ordinary reading, *pebbles chafes*, which sounds awkward even to modern ears, would have been still more offensive to those of our ancestors. [Whether we follow the Qq or Ff, we are nearer to Sh. than when we follow Pope with his harsh sibilants in a line of exquisite beauty.—ED.]

23. **deficient**] DELIUS: In the only other instance of Shakespeare's use of this word, *Oth.* I, iii, 63, it refers, as here, to a defect of the senses.

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Edg. Give me your hand. You are now within a foot
Of th' extreme verge. For all beneath the moon
Would I not leap upright.
Glou. Let go my hand.
Here, friend, 's another purse; in it a jewel
Well worth a poor man's taking. Fairies and gods
Prosper it with thee! Go thou further off;
Bid me farewell, and let me hear thee going.
Edg. Now fare ye well, good sir.
Glou. With all my heart.
Edg. *Aside.*] Why I do trifle thus with his despair
Is done to cure it.

25–27. *Give...upright.*] Three lines, ending *hand:...Verge:...upright*, Ff.

25. *You are*] *you're* Pope+, Dyce ii, Huds.

26. *beneath*] *below* Pope+.

27. *upright*] *outright* Warb. Han. Johns. Cap.

28. *friend,'t*] *friends*, F_3F_4. *friend is* Steev. Ec. Var. Knt, Coll. Del. Sing. Ktly.

29. *fairies*] *fairiegs* Q_3.

29, 30. *gods.....off*] One line, Sch. reading *prosper't*.

30. *further*] *farther* Qq, Cap. Coll. Del. Wh. Glo.+.

32. *ye*] Ff, Rowe+, Sch. *you* Qq et cet.

[Seems to go. Rowe+.

33. [Aside.] Cap. Ktly, Dyce ii, Col. iii. Om. QqFf et cet.

33, 34. *Why I do....despair Is*] *Why I do....diſpaire, tis* Q_3. *Why do I.... deſpair, 'Tis* F_3F_4. *Why do I...despair? 'Tis* Rowe, Pope, Theob. Warb. Johns. Cap.

Why...it.] One line, Qq.

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27. **upright**] WARBURTON: But what danger in leaping 'upright' or *upwards*? He who leaps thus must needs fall again on his feet upon the place whence he rose. We should read *outright*, i. e. forward; and then, being on the verge of a precipice, he must needs fall headlong. HEATH: The spot is represented as so extremely near the edge of the precipice, even within a foot of it, that there was the utmost hazard in leaping even upright upon it. MASON: A man's saying on the brink of a precipice that 'he would not leap forward for all beneath the moon' conveys no extraordinary idea of the danger itself, or of the apprehensions it occasioned; it is merely saying, in other words, that 'he would not for all the world devote himself to certain destruction.' But Edgar goes farther, and says he would not 'leap upright,' which did not necessarily imply his falling down the precipice. MALONE: If Warburton had tried such a leap *within a foot* of the edge of a precipice, before he undertook the revision of these plays, the world would, I fear, have been deprived of his labours.

30, 32, 41. **thee . . . ye . . . thee**] ABBOTT, § 232, cites this passage as an illustration of the use of *thou* to servants and inferiors, and of the more respectful *you* to masters and superiors. 'It may seem an exception that in IV, i, Edgar uses *thou* to Gloucester, but this is only because he is in the height of his assumed madness, and cannot be supposed to distinguish persons. Afterwards in Scene vi, he invariably uses *you*, a change which, together with other changes in his language, makes

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Glou. [*Kneeling*] O you mighty gods!
This world I do renounce, and in your sights
Shake patiently my great affliction off;
If I could bear it longer and not fall
To quarrel with your great opposeless wills,
My snuff and loathed part of nature should
Burn itself out. If Edgar live, oh bless him!—
Now, fellow, fare thee well.
Edg. Gone, sir; farewell. [*He falls.*
[*Aside*] And yet I know not how conceit may rob
The treasury of life, when life itself
Yields to the theft. Had he been where he thought,
By this had thought been past. Alive or dead?—
Ho, you sir! friend! Hear you, sir! speak!—

34. [Kneeling] He kneeles. Qq. Om. Ff.
39. *snuff*] *snurff* Q_4.
40. *him*] Om. Qq.
41–48. *Gone...sir?*] Prose, Qq.
41. *Gone, sir;*] Coll. *Gon sir*, Qq. *Gone Sir*, F_1. *Good Sir*, $F_2F_3F_4$+, Cap. *Gone, sir?* Jen. Steev. Ec. Var. *Gone, sir.* Knt.
[He falls.] Qq. Om. Ff. He leaps and falls along. Rowe. After *farewell* Jackson, Knt, Sing. Dyce, Coll. ii, Sta. Wh. Ktly. After *fare thee well* Qq et cet.
42–45. *And yet....past.*] As 'Aside,' Cap. Dyce ii, Huds.
42. *may*] *my* Q_4.
43. *treasury*] *treasure* $F_2F_3F_4$, Rowe.
45. *had thought*] *thought had* Q_4, Cap.
46. *Ho,...speak!*] *Hoa, you, hear you, friend! Sir! Sir! speak!* Theob. Warb. Johns. *Ho, you sir, you sir, friend! Hear you, sir? Speak:* Cap.
friend] Om. Qq.
Hear] *here* $F_2F_3F_4$, Rowe, Pope.
speak] *speak, speak* Ktly.

Gloucester say: "Thou speak'st In better phrase and manner than *thou* didst." It may be partly this increased respect for Edgar, and partly euphony, which makes Gloucester use *you* in lines 10 and 24.'

33, 34. **Why . . . it]** ABBOTT, § 411: This sentence combines '*Why* I trifle is *to cure*,' and '*My trifling is done* to cure.' In itself it is illogical. Thus also V, i, 67.

38. **opposeless]** ABBOTT, § 446: The suffix *-less* is used for 'not able to be.' Here it is 'not able to be opposed,' *i. e.* irresistible. It is commonly used with words of Latin or Greek origin.

41. **Gone, sir]** KNIGHT: This is ordinarily printed, 'Gone, sir?' as if Edgar asked Gloucester if he had gone; whereas Gloucester has previously told him, 'Go thou farther off;' and, when Gloucester again speaks to him, he says, 'Gone, sir.' DYCE: Gloucester certainly does not 'leap' till after Edgar has said, 'Gone, sir; farewell.' WHITE: Perhaps we should read '*Going*, sir,' or 'Good sir.'

44. **theft]** JOHNSON: When life is willing to be destroyed. HUDSON: I suspect that 'how' in line 42 has about the force of *whether*, or *but that*. 'When one is thus longing to die, I do not know but that even the imagination of such a leap, or such a fall, might not be the death of him, sure enough.' This interpretation agrees

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[*Aside*] Thus might he pass indeed; yet he revives.— 47
What are you, sir?
Glou. Away, and let me die.
Edg. Hadst thou been aught but gossamer, feathers, air,
So many fathom down precipitating, 50
Thou'dst shiver'd like an egg; but thou dost breathe;
Hast heavy substance; bleed'st not; speak'st; art sound.
Ten masts at each make not the altitude
Which thou hast perpendicularly fell;
Thy life 's a miracle. Speak yet again. 55

47. As 'Aside,' Cap. Dyce ii, Huds.
49. Two lines, Ff.
gossamer] *gosmore* Qq. *Gosemore* Ff, Rowe. *goss'mer* Pope. *gossemeer* Cap.
feathers,] *feathers and* F_3F_4, Rowe.
50. *fathom*] *fathome* $F_1F_2F_4$. *fadome* Qq.
51. *Thou'dst*] *Thoud'st* $F_2F_3F_4$. *Thou hadst* Qq, Cap. Steev. Ec. Var. Knt.
52. *not;*] *not?* Jen.
speak'st] *speakest* Q_1. *speak't* F_3F_4, Rowe, Pope, Theob. Han. Warb. Jen.
sound.] *found?* F_4, Rowe, Pope, Theob. Han. Warb. Jen.
53. *at each*] *at least* Rowe. *attacht* Pope, Han. Warb. Cap. Ec. *at length* Jervis.
54. *fell*] *fallen* Rowe+, Cap. Ec.
55. *Thy*] *The* F_4.

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well with what Edgar says afterwards: 'Thus might he pass indeed.' *How* is often used in a similar way; as when we say, I know not how such or such a thing may work; that is, I know not *whether* it may work well or ill; or I know not *but that* it may operate the reverse of what I propose.

47. **pass**] JOHNSON: Thus might he *die* in reality. We still use the word '*passing* bell.'

49. **gossamer**] See *Rom. & Jul.* II, vi, 18.

53. **at each**] THEOBALD: 'Tis certain 'tis a bold phrase, but I dare warrant it was our author's, and means, ten masts placed at the extremity of each other. WARBURTON: Mr Theobald restores the old nonsense. JOHNSON: We may say 'ten masts *on end*.' JENNENS: We might offer another conjecture, *a-stretch*; but the old reading is intelligible enough. STEEVENS: Perhaps we should read, 'at *reach*,' *i. e.* extent. SINGER reads *at eche*, which he derives from the Anglosaxon *eacan*, to add, and defines as 'drawn out at length, or each added to the other.' He also cites the other instances of the use of *eche* in Shakespeare, viz: 'ech' of Q_2 of *Mer. of Ven.* III, ii, 23; *Per.* III, Prol. 13; 'eech' of F_2 of *Hen. V.* III, Chor. 35. [The rhyme in *Per.* demands 'eche,' but in the other cases it has been generally spelled *eke*.—ED.] WHITE: Might we not read 'at *eke*,' *i. e.* added to each other? DYCE: I believe it means, 'Ten masts joined each to the other.' It has given rise to sundry bad conjectural emendations. SCHMIDT: Compare the passage in *Son.* viii, where the poet anticipates Helmholtz's theory of the sympathetic vibration of cords: 'Mark how one string, sweet husband to another, Strikes each in each by mutual ordering.'

54. **fell**] For other irregular participial formations, see ABBOTT. § 344.

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Glou. But have I fall'n, or no? 56
Edg. From the dread summit of this chalky bourn!
Look up a-height; the shrill-gorged lark so far
Cannot be seen or heard; do but look up.
Glou. Alack, I have no eyes. 60
Is wretchedness deprived that benefit,
To end itself by death? 'Twas yet some comfort,
When misery could beguile the tyrant's rage
And frustrate his proud will.
Edg. Give me your arm.
Up; so. How is't? Feel you your legs? You stand. 65
Glou. Too well, too well.
Edg. This is above all strangeness.

56. *no?*] *no I* Q_4.
57. *summit*] Rowe ii. *Summet* $F_2F_3F_4$. *Somnet* F_1. *fommons* Q_1. *fummons* Q_2. *bourn?*] Pope. *Bourn* F_3F_4. *Bourne* F_1F_2. *borne*, Qq.
58. *a-height*] Hyphen, Theob. ii. *shrill-gorged*] *ſhrill-gorg'd* F_2. *ſhrill gorg'd* Qq. *ſhrill-gor'd* F_2F_3. *ſhrill gor'd* F_4, Rowe.
59. *up.*] *vp?* Q_4.
62. *death?* 'Twas] *death twas* Q_4.
64. *arm.*] *arme?* Q_1.
65. *How is't?* Feel] *how feele* Qq.

57. **bourn**] KNIGHT: In a previous passage, 'Come o'er the bourn, Bessy, to me, 'bourn' signifies a river; and so in the *Faerie Queene* (ii, Canto vi, Stanza 10): 'My little boat can safely pass this perilous bourne.' In Milton's *Comus* we have, 'And every bosky bourn from side to side.' Here, as Warton well explains the word, 'bourn' is a winding, deep, and narrow valley, with a rivulet at the bottom. Such a spot is a bourn because it is a boundary, a natural division; and this is the sense in which a river is called a 'bourn.' The 'chalky bourn' is, in the same way, the chalky boundary of England towards France.

58. **a-height**] See 'a-twain,' II, ii, 69; 'a-work,' III, v, 6, or ABBOTT, § 24, who after this present example adds: 'perhaps.'

66. **strangeness**] HUNTER (ii, 273): The incident of the cliff is so extravagantly improbable that there is no defending it, and we tolerate it only as having given occasion to Shakespeare's only great attempt at describing a particular piece of scenery. He had probably been at Dover, and sketched the scene upon the place. He evidently prepares the reader for the passage by several allusions to Dover in the earlier parts of the play, and, except for the sake of introducing these descriptive lines, one cannot see why Gloucester should be led so far as Dover, when he might so easily have executed his purpose elsewhere. There is an obscurity thrown (purposely, I think) over the topography of this play. Dr Johnson says, that this scene and the stratagem are wholly borrowed from Sidney's *Arcadia*; but this is a mistake. It is true we have a blind king, who seeks the brow of a rock with the intention of throwing himself headlong. He asks his son to conduct him thither. So far the stories are coincident, but the improbable part is not yet entered upon; and, so far from Sh. having here followed Sidney, or having any countenance from a more cautious writer

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Upon the crown o' tn' cliff, what thing was that
Which parted from you?
Glou. A poor unfortunate beggar.
Edg. As I stood here below, methought his eyes
Were two full moons; he had a thousand noses,
Horns whelk'd and waved like the enridged sea.
It was some fiend; therefore, thou happy father,
Think that the clearest gods, who make them honours

67. *o' th'*] *oth'* F_3F_4. *of the* Qq.
cliff, what] *cliffe what* Q_4. *cliffe, what* Q_5. *Cliffe. What* Ff.
68. *unfortunate*] *unfortune* F_3.
beggar] *bagger* Q_4.
69. *methought*] *me thoughts* Q_4. *me thought* Ff.
70. *he had*] *a had* Qq.
71. *whelk'd*] Han. *welk't* Q_1 *welkt* Q_2. *wealk'd* F_1F_2. *walk'd* F_3F_4, Rowe. *welk'd* Pope+, Cap. Jen. Mal. Ec. Sing.
enridged] *enraged* Ff, Rowe, Sch.
73. *clearest*] *cleereſt* QqF_1F_2. *dearest* Pope.
make them] *made their* Qq.

of fiction, the son in the *Arcadia* even refuses to conduct his father to the spot. Sh., as far as our knowledge at present goes, must be answerable in his own proper person, and alone, for what is too improbable to give as an incident any degree of pleasure. At the same time, he may have owed the conception of that particular mode of suicide to Sidney, since the passage occurs in that part of the *Arcadia* to which he owed, according to Steevens, the episodical incidents of Gloucester, Edmund, and Edgar. But there actually occurred in Shakespeare's time the incident of a London merchant committing suicide by throwing himself headlong from the tower of one of the churches. [I cannot think that Hunter is at his happiest in this note. His *Illustrations* generally are among the best that have been written.—ED.]

68. **unfortunate**] According to ABBOTT, § 468, the unaccented syllable in this word may be softened or almost ignored in scanning. Compare 'majesty,' I, i, 91; 'messengers,' II, i, 124; 'delicate,' III, iv, 12, &c.

71. **whelk'd**] HANMER (*Gloss.*): A whelk is such a rising tumour upon the skin as the lash of a switch or whip leaves behind it. STEEVENS: So in *Hen. V:* III, vi, 108. Fluellen, speaking of Bardolph, says: 'his face is all bubukles, and whelks, and knobs,' &c. MALONE: Twisted, convolved. A welk, or whilk, is a small shell fish. WRIGHT: In Sherwood's English-French Dictionary, which forms the supplement to Cotgrave's second edition, 'whelke' is given as synonymous with 'wheale,' a blister or pustule. In Chaucer (*Pardoneres Tale*, 14153, ed. T. Wright), we have: 'For which ful pale and welkid is my face,' where 'welkid' is explained by Tyrwhitt as 'withered,' but seems to mean swollen with weeping, as in the following passage from Sackville's Induction, 80: 'Her wealked face with woful teares besprent.'

71. **enridged**] ABBOTT, § 440: This word and 'the *en*chafed flood,' *Oth.* II, i, 17, are, perhaps, preferred by Sh. merely because in participles he likes some kind of prefix as a substitute for the old participial prefix. [Between 'enridged' and *enraged* there is to me small hesitation on the score of pictorial beauty, however great may be the reluctance to desert the Ff.—ED.]

73. **clearest**] THEOBALD: That is, open and righteous in their dealing. So in *Timon*, IV, iii, 27, 'Ye clear Heavens.' JOHNSON: The purest; the most free from

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Of men's impossibilities, have preserved thee.
Glou. I do remember now. Henceforth I'll bear
Affliction till it do cry out itself
'Enough, enough,' and die. That thing you speak of,
I took it for a man; often 'twould say
'The fiend, the fiend;' he led me to that place.
Edg. Bear free and patient thoughts.—But who comes here?

Enter LEAR, *fantastically dressed with wild flowers.*

The safer sense will ne'er accommodate

77. '*Enough...die.*] Enough, enough, *and* die. Cap. Steev. Ec. Var. Sing. Del. ii. (dye. Cap.) In quotation-marks, Del. i.
die. That] *die that* Q_4.
78. '*twould*] *would it* Q_4, Jen. *would he* Q_2.
79. '*The fiend, the fiend;' he*] Cap. *The fiend, the fiend—he* Rowe+. *The fiend the fiend, he* Q_4. *The fiend, the fiend, he* Q_2Ff.
80. Two lines, Ff.
Bear free] *Bare free* Q_4. *Bare, free,* Q_2.
Enter Lear...] Cap. (subs.) Enter Lear mad. (after *thus*, line 82) Qq. Enter Lear. (after *thoughts*) Ff+, Jen. Enter Lear, drest madly with Flowers. Theob.
81. SCENE VII. Pope+, Jen.
81, 82. *The...thus.*] One line, Qq.
81. *will*] *would* Han.

evil. CAPELL: It may have the sense of *clear-sighted*, given with some reference to the imposition on Gloucester, his weak belief of his bastard. WHITE: The sense of the context, and the great similarity in manuscript between *cl* and *d*, make it more than possible that the correct reading here is *dearest*. Yet, by such a change, we should lose the fine opposition of 'clearest' and 'impossibilities.' SCHMIDT says that *bright, pure, glorious* are all contained in the word 'clear.'

74. **impossibilities**] CAPELL: Who derive to themselves honour and reverence from man, by doing things which he reckons impossible. [Compare *Luke* xviii, 27: 'The things which are impossible with men are possible with God.']

77. **That thing**] See II, iv, 209.

80. **free**] JOHNSON: To be melancholy is to have the mind *chained down* to one painful idea; there is, therefore, great propriety in exhorting Gloucester to *free thoughts*, to an emancipation of his soul from grief and despair. SCHMIDT (*Lex.*): That is, not affected with any disease or distress of the body or mind; sound, happy, careless, unconcerned, as in III, iv, 11; III, vi, 103.

80. **Enter Lear, &c.**] We must remember that these 'flowers' are an addition by Theobald, who was undoubtedly induced to add them from Cordelia's description in IV, iv, and also, as suggests SCHMIDT, from Edgar's speech at the sight of Lear: 'The safer sense,' &c.—ED.

81. **safer**] WARBURTON: Without doubt Sh. wrote *sober, i. e.* while the understanding is in a right frame it will never thus accommodate its owner; alluding to Lear's extravagant dress. Thence he concludes him to be mad. CAPELL: That is, sounder. JOHNSON: I read *saner*. JENNENS: I read, with all the old copies, 'safer;' 'Nor do I think the man of *safe* discretion, That does affect' to alter it.—

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His master thus. 82

Lear. No, they cannot touch me for coining. I am the king himself.

Edg. O thou side-piercing sight! 85

Lear. Nature 's above art in that respect.—There 's your press-money.—That fellow handles his bow like a crow-keeper.—Draw me a clothier's yard.—Look, look, a mouse! Peace, peace; this piece of toasted cheese will do 't.—There 's my gauntlet; I'll prove it on a giant.—Bring up 90 the brown bills.—Oh, well flown, bird! i' th' clout, i' th' clout! hewgh!—Give the word.

83. *coining*] *coyning* Qq. *crying* Ff.
85. As 'Aside,' by Cap. Ec. Dyce ii. *side-piercing*] Hyphen, Ff.
86. *Nature 's*] *Nature is* Qq. *Natures* $F_2F_3F_4$.
87, 88. *crow-keeper*] *cow-keeper* Rowe ii, Pope.
89. *piece of*] Om. Qq.
90. *do't*] *do it* Qq.
91, 92. *bird! i' th' clout, i' th' clout!*] *Bird: i' th' clout, i' th' clout:* Ff (*ith'* $F_2F_3F_4$). *bird in the ayre,* Qq (*birde* Q_3). *barb! i' th' clout, i' th' clout:* Warb. Theob. Han.
92. *hewgh*] *Hagh* Qq. *hewgh!—*[Whistling] Coll. iii.

Meas. for Meas. I, i, 72. BLAKEWAY: The 'safer sense' seems to me to mean *the eye-sight*, which, says Edgar, will never more serve the unfortunate Lear so well as those senses which Gloucester has remaining will serve him, who is now returned to his right mind. The *eye-sight* is probably the 'safer sense,' in allusion to our vulgar proverb: 'Seeing is believing.' Horace terms the eyes 'oculi fideles.' Gloucester afterwards laments the 'stiffness of his vile sense.'

81. **accommodate**] See 'unaccommodated,' III, iv, 103.

86, *et seq.* CAPELL: Lear's ravings rise chiefly from the exercises that he as king had been used to, namely, war, and war's appendages then; in some he is listing, engag'd in battle in others, in others training his bowmen and seeing them exercise; it was once thought that falconry (a kingly amusement) had a place in these ravings, and that 'bird' [line 91] was meant of the hawk; but 'tis better understood of the arrow, which he calls 'well-flown' from its being lay'd in the 'clout.'

86. **Nature's above art, &c.**] SCHMIDT: That is, a born king can never lose his natural rights.

87. **press-money**] DOUCE: The money paid to soldiers when they were retained in the king's service. [See *Ham.* I, i, 75, 'impress' and notes.]

87. **crow-keeper**] One who keeps off crows from a field. [See *Rom. & Jul.* I iv, 6, and notes.] DOUCE: The notes on this word serve only to identify the character of a 'crow-keeper;' the *comparison* remains to be explained. In speaking of awkward shooters Ascham [*Toxophilus*, p. 145, ed. Arber] says: 'An other coureth downe, and layeth out his buttockes, as though he shoulde shoote at crowes.'

88. **clothier's yard**] Many editors, from STEEVENS down, refer to the 'arrow of a cloth yard long' in *Chevy-Chace*.

91. **brown bills**] A kind of halberd used by foot-soldiers; see *Rom. & Jul.* I, i, 66. WRIGHT: They were browned like the old Brown Bess to keep them from rust.

91. **bird**] WARBURTON: Lear is raving of archery, and shooting at butts, as is

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Edg. Sweet marjoram. 93
Lear. Pass.
Glou. I know that voice. 95
Lear. Ha! Goneril,—with a white beard!—They flattered me like a dog, and told me I had white hairs in my beard ere the black ones were there. To say 'ay' and 'no' to every thing that I said! 'Ay' and 'no' too was no good

96. *with...They*] Dyce. *with a white beard? They* Ff. *ha* Regan, *they* Qq. *hah! Regan! they* Pope, Theob. Han. Warb. Jen.
97. *white*] *the white* Ff, Sch.
99. *every thing that*] *euery thing* Q$_2$. *all* Q$_3$.
said!...too was] *faide, I and no toe, was* Q$_1$. *faide: I and no too was* Q$_2$. *faid: I, and no too, was* Ff.

plain by the words 'i' the clout,' so that we must read 'O well-flown, *Bard!*' *i. e.* the barbed, or bearded arrow. HEATH and CAPELL (see above, line 83) think that 'bird' metaphorically means the arrow. ECCLES: 'Well-flown' may be understood as a compound epithet of 'bird.' DOUCE: Lear certainly refers to falconry. In an old song on Hawking, set for four voices by Thomas Ravenscroft, 'O well flown' is a frequent address to the hawk. STEEVENS: 'Well-flown bird' was the falconer's expression when the hawk was successful in her flight, and is so used in *A Woman Killed with Kindness* [p. 103, ed. Sh. Soc.].

91. clout] NARES: The mark fixed in the centre of the butts, at which archers shot for practice. *Clouette*, Fr. Literally, the nail, or pin. The best shot was that which clove or split the *clout*, or pin, itself. [See 'pin,' *Rom. & Jul.* II, iv, 15, and notes.—ED.]

92. word] JOHNSON: Lear supposes himself in a garrison, and, before he lets Edgar pass, requires the watch-word.

96. beard] HALLIWELL: It is hardly requisite to fill up the context of a disjointed raving. Ha! Goneril!—to be so unfilial to a father with a white beard, to an aged father, the age of the parent aggravating the crime of the daughter. In a former part of the tragedy he says to Goneril: 'art not ashamed to look upon this beard,' meaning his venerable white beard. MOBERLY: I suppose you are Goneril, though your white beard seems against it.

98. black ones] CAPELL: He was told he had the wisdom of age before he had reach'd to that of a youth.

99. 'Ay' and 'no' too] PYE (p. 295): It does not appear how it could be flattery to dissent from, as well as to assent to, every thing he said. The following reading was suggested to me by an ingenious friend, by only a change in the pointing and the omission of a single letter: 'To say *ay* and *no* to every thing I said *ay* and *no* to, was no good divinity.' [WHITE adopted this reading.] SINGER: It may, however, mean that they said 'ay' or 'no' as he said 'ay' or 'no,' but more probably that they had double thoughts, and said 'ay' to flatter him, when they said 'no' to themselves, and vice versâ. DELIUS: That is, in contradiction to the Biblical injunction to 'let your speech be yea, yea and nay, nay.' COWDEN CLARKE: Lear first exclaims indignantly: 'To say "ay and "no" to every thing I said!' recollecting the facility with which his courtiers veered about in their answers to suit his varying moods, just as Osric does to Hamlet; and then he goes on to say that this

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divinity. When the rain came to wet me once and the wind to make me chatter; when the thunder would not peace at my bidding; there I found 'em, there I smelt 'em out. Go to, they are not men o' their words; they told me I was everything; 'tis a lie, I am not ague-proof.

Glou. The trick of that voice I do well remember. Is 't not the king.

Lear. Ay, every inch a king.
When I do stare, see how the subject quakes.—
I pardon that man's life.—What was thy cause?
Adultery?
Thou shalt not die; die for adultery? No;
The wren goes to 't, and the small gilded fly
Does lecher in my sight.
Let copulation thrive; for Gloucester's bastard son

100. *the wind*] *wind* $F_1F_3F_4$, Rowe, Pope, Han.
102. *'em...'em*] *them...them* Qq, Cap. Steev. Ec. Var. Knt, Sing. Ktly.
103. *men*] *women* Upton.
o' their] *of their* Qq, Cap.
104. *ague-proof*] *argue-proofe* Qq. *Agu-proofe* F_1F_2. *Agu-proof* F_3.
105, 106. *The...king?*] Prose, QqF_4, Rowe.
106–116. *Ay...soldiers*] Prose, Qq.
106. *every*] *euer* Q_1.
108, 109. *I pardon...Adultery?*] *What was the cause? Adultery. I pardon that man's life.* Ec. conj.
108. *thy*] *the* Theob. ii, Warb. Johns. Cap.
109–116. *Adultery?...soldiers.*] Johns. Six lines, ending *for Adultery?...Fly... thriue:...Father,...sheets...Souldiers.* Ff, Rowe.
109–130. *Adultery?.....thee*] Prose, Pope, Theob. Han. Warb.
110. *die: die for*] *die for* Q_1. *dye for* Q_2.
112. *Does*] *doe* Q_1. *do* Q_2.
112–115. Lines end *thriue...father... sheets.* Cap. Mal. Ec.

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kind of 'ay' and 'no' too is no good divinity. In proof that 'ay' and 'no' was used by Sh. with some degree of latitude, as a phrase signifying alternate reply, and not merely in strictness 'yes and no,' compare *As You Like It*, III, ii, 231–240, where, if the questions Rosalind asks be examined, it will be perceived that neither 'ay' nor 'no' will do as answers to any of them, except to 'Did he ask for me?' MOBERLY: In 'no good divinity' the reference is to *2 Corinthians*, i, 18: 'Our word to you was not yea and nay.'

105. **trick**] HANMER (*Gloss.*): Frequently used for the air, or that peculiarity in a face, voice, or gesture which distinguishes it from others. [See *Ham.* IV, vii, 189.]

107. **subject quakes**] WALKER (*Crit.* i, 246): 'If 'quakes' be right, 'subject' must refer to Gloucester alone. But I think Sh. wrote *quake*. 'Subject,' *more prisco*, meaning not *subjectus*, but *subjecti*, as we say *the elect, the reprobate*. Old writers *passim*; indeed the usage occurs as late as Burke. [There is great probability in this suggestion by Walker. Compare ''twas caviare to the general.'—*Ham.* II, ii, 416.—ED.]

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Was kinder to his father than my daughters
Got 'tween the lawful sheets.
To 't, luxury, pell-mell! for I lack soldiers.
Behold yond simpering dame,
Whose face between her forks presages snow,
That minces virtue and does shake the head
To hear of pleasure's name,—
The fitchew, nor the soiled horse, goes to 't
With a more riotous appetite.
Down from the waist they are Centaurs,
Though women all above;
But to the girdle do the gods inherit,

114. *than*] *Than were* Cap.
115. *sheets.*] *sheets, were unto me.* Ktly.
116. *lack*] *want* Q_2.
117–125. As in Johns.
117–130. Prose, QqFf.
117. *yond'*] *yon* QqF_3. *yon'* Cap. Steev. Ec. Var. Knt. *you* F_4.
118. *between*] *'tween* Pope, Theob. Han. Warb.
presages] *presageth* Qq.
119. *does*] *do* Qq.
120. *To hear*] *heare* Qq.
120–124. Three lines, ending *nor... appetite...above.* Ktly (reading *soil'd*).
120, 121. *name,—The*] *name. The* Ff +, Jen. *name to* Qq.
121. *soiled*] *foyled* QqFf. *stalled* Warb. *spoiled* Daniel.
123. *waist*] *waſt* Q_1. *waſte* Q_2Ff.
they are] *tha're* Q_4. *they're* Johns.
123–130. Prose, Knt.

116. luxury] Lewdness. See *Ham.* I, v, 83.

118. forks] WARBURTON: That is, her hand held before her face in sign of modesty, with the fingers spread out, forky. W. C. JOURDAIN (*Philological Soc. Trans.* p. 134, 1857) gives the same interpretation [which I think unwarranted, but have no inclination to emphasize an unsavory question by discussing it. See III, iv, 104.—ED.].

118. snow] EDWARDS: In construction the phrase 'between her forks' follows 'snow.' So in *Tim.* IV, iii, 386: 'the consecrated snow That lies on Dian's lap.'

119. minces] STAUNTON: That affects the coy timidity of virtue. SINGER: Thus Cotgrave, '*Mineux:* m . euse: f...also squeamish, quaint, coy, that minces it exceedingly,' &c. Also '*Faire la sadinette.* To mince it, nicefie it, make it daintie, be verie squeamish, backward, or coy.' COLLIER: 'Minces' cannot be right, since *mincing* means to cut anything into small pieces, and, figuratively, to take small steps; whereas to *mimic* [the reading of the (MS) and of Collier's text] is to *counterfeit*, which is exactly what Lear intends to convey; the 'simpering dame' counterfeited or mimicked virtue, and shook her head at the mere name of pleasure.

121. fitchew] DYCE (*Gloss.*): A polecat, and here a cant term for a strumpet.

121. soiled] HEATH: This is the term used for a horse that is turned out in the spring to take the first flush of grass. This at once cleanses the animal, and fills him with blood.

125. But] Merely. See *Ham.* II, ii, 272, 451. DR INGLEBY has sent me the following: 'Among the Heresies (*August. de Hæres.*) that arose very early in the Church, there started out a *Sect*, called [the Paterniani], possibly the spawn of the

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Beneath is all the fiends';
There's hell, there's darkness, there's the sulphurous pit, 127
Burning, scalding, stench, consumption; fie, fie, fie! pah, pah!—Give me an ounce of civet; good apothecary, sweeten my imagination; there's money for thee. 130

Glou. Oh, let me kiss that hand!

Lear. Let me wipe it first; it smells of mortality.

Glou. O ruin'd piece of nature! This great world Shall so wear out to nought.—Dost thou know me?

Lear. I remember thine eyes well enough. Dost thou 135

126, 127. *Beneath...pit,*] As in Glo.+, Sch. Prose in QqFf+, Mal. Knt, Coll. Del. Sing. Sta. Wh.

Beneath.....darkness] One line, Johns. Cap. Jen. Steev. Bos. Dyce.

126–130. *Beneath...thee*] Four lines, ending *darkness....pah;....apothecary.... thee.* Johns. Jen. Five lines, ending *darkness....stench...pah!....apothecary.... thee.* Ec. Five and a half lines, ending *darkness.....stench.....me.... apothecary... There's...thee.* Ktly.

126. *is all*] *it is all* Warb.

fiends'] Cap. *fiends* QqFf. *fiend's* Johns.

127. *there's the sulphurous*] Ktly, Cam. Dyce ii, Huds. Sch. *ther's the sulphury* Qq (*theres* Q_2). *there is the sulphurous* Ff et cet.

128. *consumption*] *confumation* Q_1. *confummation* Q_2.

129, 130. *civet;...sweeten*] Rowe, Knt, Sch. *Ciuet; good Apothecary sweeten* Ff. *Ciuet, good Apothecarie, to sweeten* Qq et cet.

132. *Let me...mortality.*] *Here...mortalitie.* Qq. Two lines, Ff.

133, 134. *O...me?*] Rowe. Three lines, ending *world...naught...me?* Ff. Prose, Qq.

134. *Shall'*] *should* Q_1. *shold* Q_2.

nought] *naught* QqFf, Rowe, Pope, Theob.

Dost thou] *do you* Qq. Jen.

135. *thine*] *thy* Qq.

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filthy *Gnosticks;* whose opinion was that the upper Parts of a man's Body were made indeed by God, but the lower Parts from the Girdle, they held was made by the devil; and very fond they grew of their fancy, which they thought gave them a Liberty to do with the devil's part what they pleas'd, so long as they reserv'd the rest unto God.'—*England's Vanity: or the Voice of God against . . . Pride in Dress*, &c., 1683, p. 59.

126. MALONE and KNIGHT doubt whether any part of this speech were intended for metre. SINGER: It is too rhythmical to be left as mere prose, yet is rather lyric than heroic metre. WHITE: Not improbably the remainder of this speech is mutilated blank verse. With very slight alteration it might be presented in perfect lines of five accents. ABBOTT, § 511: The highest passion of all expresses itself in prose, as here, and in the fearful frenzy of *Oth.* IV, i, 34–44.

133. piece of nature] SCHMIDT: Sh. frequently uses *piece* with *of* where we should expect some such word as *model*, or *master-piece*, especially a 'piece of virtue' for a pattern of virtue. An expression in *Ant. & Cleo.* V, ii, 99, comes the nearest to the present phrase, where Cleopatra says, 'to imagine An Antony, were nature's piece 'gainst fancy.'

133. This great world] See note on 'little world of man,' III, i, 10.

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squiny at me? No, do thy worst, blind Cupid; I'll not love. Read thou this challenge; mark but the penning of it.

Glou. Were all thy letters suns, I could not see.

Edg. [*Aside*] I would not take this from report; it is, And my heart breaks at it.

Lear. Read.

Glou. What, with the case of eyes?

Lear. Oh ho, are you there with me? No eyes in your head, nor no money in your purse? Your eyes are in a heavy case, your purse in a light; yet you see how this world goes.

136. *squiny*] *squint* Q_3, Pope, Han.
at me] *on me* Qq.
137. *this*] *that* Qq.
but] Om. Qq.
of it] *oft* Q_2. *on't* Q_3, Jen, Cam. Wr. —
138. *thy letters*] Ff, Rowe, Knt, Sch. *the letters* Qq et cet.
see] F_3F_4, Knt, Sta. Sch. *See one* QqF_3F_4 et cet.
139, 140. *I would.....at it.*] Theob. Prose, Qq. Two lines, the first ending *report*, Ff. As 'Aside,' Han. Cap. Ec. Dyce ii, Huds.
142. *the case*] *this case* Rowe+, Cap. Ec. Wh. Ktly.
144. *nor no*] *nor* Q_2, Pope, Han.
144, 145. *a heavy*] *heavy* F_3F_4, Rowe, Pope, Han.
145. *light*] *light one* Ktly.
146. *goes.*] *goes?* Q_2.

136. **squiny**] MALONE: To look asquint. The word is used by Armin, Shakespeare's fellow-comedian, in his *Nest of Ninnies* [p. 6, ed. *Sh. Soc.*]: 'The World, queasie stomackt, . . . squinies at this, and lookes as one scorning.' WRIGHT adds that it is still used in Suffolk, [and an American can add that it is still used here].

139. **report**] STAUNTON: There is some obscurity here. What is it Edgar would not take from report? He must have been aware of his father's deprivation of sight; because it is mentioned in the previous scene. We are, perhaps, to suppose that the poor king exhibits the proclamation for the killing of Gloucester. COWDEN CLARKE: That which Edgar would not *believe without witnessing* is the extremity of pathos in the meeting between his blind father and the distracted king. DELIUS thinks it refers to Lear's condition.

139. **is**] WRIGHT: Emphatic; as in *Macb.* I, iii, 141.

142. **the case**] JENNENS: Having lost my eyes, would you have me read with the sockets. STEEVENS: That is, the socket of either eye. So in *Wint. Tale*, V, ii, 14: 'tear the cases of their eyes.' MALONE: Also in *Per.* V, i, 112: 'her eyes as jewel-like and cased as richly,' and *Ib.* III, ii, 99: 'her eyelids, cases to those heavenly jewels.' '*This* case of eyes' could not have been Shakespeare's phrase, because, in the language of that day, it would mean 'this pair of eyes,' a sense directly opposite to that intended to be conveyed. WHITE: But still I must regard Rowe's reading (*i. e.* with such a pair of eyes as this, *i. e.* none at all) as being the true text.

143. **are you there with me?**] WRIGHT: That is, is that what you mean? So in *As You Like It*, V, ii, 32: 'Oh, I know where you are;' *i. e.* what you mean. [Compare 'take me with you,' *Rom. & Jul.* III, v, 140.]

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Glou. I see it feelingly.

Lear. What, art mad? A man may see how this world goes with no eyes. Look with thine ears; see how yond justice rails upon yond simple thief. Hark, in thine ear; change places, and, handy-dandy, which is the justice, which is the thief? Thou hast seen a farmer's dog bark at a beggar?

Glou. Ay, sir.

Lear. And the creature run from the cur? There thou mightst behold the great image of authority; a dog's obeyed in office.—

Thou rascal beadle, hold thy bloody hand!
Why dost thou lash that whore? Strip thine own back;
Thou hotly lusts to use her in that kind

148. *this*] *the* Qq.
149. *thine*] *thy* Qq.
149, 150. *yond...yond*] *yon....yon* Qq. *yon'* Cap. Steev. Ec. Var. Knt, Sing.
150. *thine*] *thy* Qq.
151. *change places, and*] Om. Qq.
handy-dandy] *handy, dandy,* Q_1. *handy-dendy* F_3.
151, 152. *justice....thief*] *theefe...Iustice* Qq.
154. *Ay.*] *I* QqF_1F_2. Om. F_3F_4.
155–172. Prose, $QqFf$.
156. *dog's obeyed*] *dogge, fo bade* Q_1. *dogge, fo bad* Q_2.
158–161. As in Pope.
159. *thine*] *thy* Ff+.
160. *Thou hotly lusts*] Ff, Sch. *thy bloud hotly lufts* Qq (*blood* Q_2). *Thou hotly lust'st* Rowe et cet.

147. feelingly] MOBERLY: In an inward and heartfelt way. Lear takes the word to mean 'only by feeling as I have no eyes.' 'What do you want with *eyes*,' he rejoins, 'to know how the world goes?'

151. handy-dandy] MALONE: This is a play among children, in which something is shaken between the hands, and then a guess is made in which hand it is retained. See Florio: '*Bazzicchiare*. To shake betweene two hands, to play handy-dandy.' Coles (*Latin Dict.*, 1679) renders 'to play handy-dandy,' by *digitis micare;* and he is followed by Ainsworth; but they appear to have been mistaken, as is Dr Johnson in his definition, in his *Dictionary*, which seems to have been formed on the passage before us, misunderstood. He says, Handy-dandy is 'a play in which children *change* hands and places.' DOUCE: This explanation is confirmed by the following extract from *A free discourse touching the murmurers of the tymes*, MS: 'They . . . play with your majestie as men play with little children at handye dandye, which hand will you have, when they are disposed to keep any thinge from them.' HALLIWELL says this is one of the oldest games in existence, not only alluded to by Piers Plowman, but, according to Pope in his *Memoirs of Martinus Scriblerus*, by Plato. 'Sometimes the game is played by a sort of sleight of hand, changing the article rapidly from one hand to another. . . . This is what Sh. alludes to by changing places.'

160. lusts] This is an instance cited by WALKER (*Crit.* ii, 128) of the substitution in the Folio of *s* for *st* in the second person singular of the verb. '*Quære*,

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For which thou whip'st her.—The usurer hangs the cozener.
Through tatter'd clothes great vices do appear;
Robes and furr'd gowns hide all. Plate sin with gold,
And the strong lance of justice hurtless breaks;
Arm it in rags, a pigmy's straw does pierce it.
None does offend, none, I say, none; I'll able 'em;
Take that of me, my friend, who have the power
To seal th' accuser's lips. Get thee glass eyes,
And, like a scurvy politician, seem
To see the things thou dost not.—Now, now, now, now.
Pull off my boots; harder, harder, so.

161. *cozener*] *cofioner* Q_4.
162–170. As in Rowe.
162. *Through*] *Thorough* Ff, Rowe. *tatter'd*] *tottered* Q_4. *tattered* Q_2, Sch. *and tatter'd* F_3F_4. *clothes*] *raggs* Q_1. *ragges* Q_2. *great*] Ff, Rowe, Sch. *fmal* Q_2. *fmall* Q_4 et cet.
163. *furr'd gowns*] *furd-gownes* Qq. *hide*] *hides* Qq.
163–168. *Plate...lips.*] Om. Qq.
163. *Plate*] Theob. ii. *Place* Ff. *sin*] Theob. ii. *finnes* F_1F_2. *finns* F_3. *fins* F_4, Rowe, Pope, Theob. i, Han. Cap. Sch.
165. *in rags*] *with rags* Jen. (? misprint). *a*] *and* Rowe. *does*] *do's* F_1. *doth* F_3F_4+, Jen. Steev. Var. Knt, Coll. Sing.
166. *offend, none,*] *offend,* Han. *able*] *absolve* Han.
170, 171. *To...so.*] Cap. *Now...so.* One line, Pope ii+, Jen. Wr.; prose, Cam. *Now, now, now, now*] *no now* Q_1. *No, now* Q_2.
171. *harder, harder*] *pull harder, harder* Ktly.

asks WALKER, 'in cases where *st* would produce extreme harshness, and where at the same time the old copies have *s*, whether we ought not to write the latter. (In the north of England, and in Scotland (see, for example, Burns, *passim*), *s* for *st* in the second person seems to be the rule.)' [To return to the usage of the QqFf in this instance is hardly more violent than to adopt *it* in place of *its*. Can harshness farther go than in 'hotly lust'st to'? I regret that I did not soften a line correspondingly harsh in modern editions, and print in *Ham.* I, ii, 53: '*Revisits* thus the glimpses of the moon.'—ED.]

162. **great vices**] I cannot but think that the Ff are right here, and that the meaning is, 'When looked at through tattered clothes, all vices are great.'—ED.

163. **hide all**] MALONE: In *R. of L.*, 93, 'Hiding base sin in plaits of majesty.'

163. **Plate**] COWDEN CLARKE: That is, clothe in plate armour.

163. **sin**] *Sins* of the Ff is to be preferred, were it not for the 'it' in line 165.—ED.

166. **I'll able em**] WARBURTON: I'll qualify or uphold them. So Scogan, contemporary with Chaucer: 'Set all my life after thyne ordinaunce And able me to mercie or thou deme.' HEATH: I will take off all legal disabilities which they may have incurred by their crimes. STEEVENS: Chapman's *Widow's Tears*: 'Admitted! Ay, into her heart, and I'll able it.' Again, in his version of the *Iliad*, xxiii: 'I'll able this For five revolved years.'

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Edg. [*Aside.*] Oh, matter and impertinency mix'd! 172
Reason in madness!
Lear. If thou wilt weep my fortunes, take my eyes.
I know thee well enough; thy name is Gloucester. 175
Thou must be patient; we came crying hither.
Thou know'st, the first time that we smell the air,
We wawl and cry. I will preach to thee; mark.
Glou. Alack, alack the day!
Lear. When we are born, we cry that we are come 180
To this great stage of fools. This' a good block,

172, 173. *Oh...madness!*] One line Qq. As 'Aside,' Cap. Dyce ii, Huds.
172. *impertinency mix'd!*] *impertinency mixt*, Ff. *impertinencie mixt* Q_4. *impertinency, mixt* Q_5.
174–206. Prose, in Qq.
174. *fortunes*] *fortune* Qq.
177. *know'st*] *knowe'st* Q_1, Sch.
178. *wawl*] *wawle* Ff, *wayl* Q_4. *waile* Q_5, Cap.
178. *mark.*] Ff, Knt, Dyce, Glo. +, Sch. *mark*— Rowe+. *marke me.* Qq et cet.
181. *This' a good block.*] Sing. ii, Dyce, Glo. Wr. (*block?* Sing ii). *this a good blocke.* Qq. *This a good blocke:* F_1F_2. *This a good block:* F_3F_4, Sch. *This a good block!*— Rowe+, Ec. Knt, Del. Sta. Ktly. *This a good block?* Cap. Jen. Steev. '78, Var. Coll. i. *This's a good block.* Cam. *This a good plot* Coll. iii.

172. **impertinency**] DOUCE: That is, something not belonging to the subject. Thus an old collection of domestic recipes, &c., entitled *The treasurie of commodious conceits*, 1594, is said to be 'not impertinent for every good huswife to use in her house amongst her own familie.' This word does not seem to have been used in the sense of *rude* or *unmannerly* till the middle of the seventeenth century, nor in that of *saucy* till a considerable time afterwards.

178. **wawl**] WRIGHT: Cotgrave has: 'Hollaller. To yawle, wawle, or cry out aloud.'

181. **This'**] WALKER (*Vers.* 80): *This is* is not unfrequently,—like *that is*, &c.—contracted into a monosyllable. See *Lear*, V, iii, 283; *Tam. Shr.* I, ii, 45, 'Why this' a heavy chance 'twixt him and you.' WRIGHT: See *Meas. for Meas.* V, i, 131, 'this' a good Fryer belike.' See ABBOTT, § 461; also II, ii, 116, of this play. RITSON needlessly suggested ''Tis.'

181. **block**] JOHNSON would read 'a good *flock*,' that is, a flock of wool. 'Lear picks up a *flock*, and immediately thinks to surprise his enemies by a troop of horse shod with *flocks* or *felt*. Yet 'block' may stand, if we suppose that the sight of a block put him in mind of mounting his horse. CAPELL: The mode of Lear's madness is chang'd; it is calm, and shews some sparks of reason; he knows Gloucester, and his condition; tells him he must be patient; ... says he will 'preach' to him; upon this he puts himself in posture of one who would preach, and pulls off his hat: Scarce has he utter'd a few words when some fumes of a wilder nature fly up; the *hat* catches his eye, and sets fire to another train of ideas; the words 'This a good block?' are spoke looking upon the hat; and this is follow'd by a second conceit, which has it's rise from the same circumstance, about 'felt,' and the use it might be put to. STEEVENS: 'Block' anciently signified the head part of the hat, or the thing on which a hat is formed, and sometimes the hat itself. Thus *Much Ado*, I, i,

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It were a delicate stratagem, to shoe 182
A troop of horse with felt. I'll put 't in proof;

182. *shoe*] *shoo* F_1. *shooe* $F_2F_3F_4$. *shoot* Qq. *suit* Anon.*
183. *felt*] *fell* Qq.
183. *I'll...proof;*] Om. Qq.
put 't] *put it* Cap. Steev. Ec. Var. Knt, Coll. Del. i, Sing. Wh. Ktly.

75: 'He wears his faith but as the fashion of his hat: it ever changes with the next block.' Again, in Beau. and Fl. *Wit at Several Weapons* [IV, i]: 'I am so haunted with this broad brim'd hat Of the last progress block, with the young hatband.' Again, in *The Two Merry Milkmaids*, 1620: '—my haberdasher has a new *block*, and will find me and all my generation in *beavers*,' &c. Again, in Decker's *Gul's Hornbook*, 1609: '—that cannot observe the time of his hatband, nor know what fashioned *block* is most kin to his head; for in my opinion, the braine that cannot chuse his felt well,' &c. Again, in *The Seven Deadly Sinnes of London*, by Decker, 1606: '—The *blocke* for his head alters faster than the felt-maker can fitte him.' To the same effect RUSHTON (*Euphuism*, p. 52) cites instances from Lily's *Euphues*. COLLIER: 'Block' implies that Lear is referring to the shape of his hat, when he probably had none upon his head, being, as we are told, 'fantastically dressed with straw and wild flowers.' Few things can be clearer than that 'block' was misheard for *plot* as it stands in the (MS), and that the 'good *plot*' was to shoe, &c. [Capell's explanation is, to me, scarcely satisfactory, although it is adopted by every editor but Collier, and is amply supported, as far as the peculiar use of the word 'block' is concerned, by Steevens's and Rushton's citations. The image of that distraught head covered by a felt hat is not pleasing, to say the least. I can offer nothing better, unless it be that 'block' is used in its ordinary sense, and that Lear mounts one to deliver his preachment from. Since writing this I have found the following in TIECK (iii, 241): 'Brockmann at these words mounted the stump of a tree.' For this Tieck finds fault with him; 'the action was neither necessary nor did it impart any beauty to the passage. Schröder afterwards, on the same stage in Vienna, represented himself so weak and worn out that he could not raise his trembling foot high enough to mount upon the stump; this he did apparently to show that his predecessor had acted what was not true to nature.' Tieck adds, that 'Schröder, with his keen intelligence, would probably confess in cooler moments that he was even more sophistical than Brockmann; an old man who was as weak as this could certainly not have stormed about the open fields, and made his pursuers run hard to catch him.' In EDWIN BOOTH'S *Prompt Book* there is here the stage-direction: 'Lear takes Curan's hat.' This is certainly better than to suppose that he took his own.—ED.]

183. felt] STEEVENS: This stratagem might have been adopted from the following passage in Fenton's *Tragicall Discourses*, 1567: '—he attyreth himselfe for the purpose in a night gowne girt to hym, with a paire of shoes of *felt*, Leaste the noyse of his feete shoulde discover his goinge.' MALONE: This 'delicate stratagem' had actually been put in practice fifty years before Sh. was born, as we learn from Lord Herbert's *Life of Henry the Eighth*, p. 41: 'the ladye Margaret, . . . caused there a juste to be held in an extraordinary manner; the place being a fore-room raised high from the ground by many steps, and paved with black square stones like marble; while the horses, to prevent sliding, *were shod with felt* or flocks (the Latin words are *feltro sive tomento*); after which the ladies danced all night.'

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And when I have stol'n upon these sons-in-law,
Then, kill, kill, kill, kill, kill, kill!

Enter a Gentleman, *with* Attendants.

Gent. Oh, here he is; lay hand upon him.—Sir,
Your most dear daughter—
Lear. No rescue? What, a prisoner? I am even
The natural fool of fortune. Use me well;
You shall have ransom. Let me have surgeons;
I am cut to th' brains.
Gent. You shall have anything.
Lear. No seconds? all myself?

184. *I have*] *I've* Pope+, Dyce ii, Huds.
stol'n] *stole* Qq.
sons-in-law] *sonne in lawes* Q$_1$. *sonnes in law* Q$_2$. *Son in Lawes* F$_1$, Rowe, Cap. *Sonnes in Lawes* F$_2$. *Sons in Laws* F$_3$. *Sons-in-Laws* F$_4$.
185. Enter...Attendants.] Rowe. Enter three Gentlemen. Qq. Enter a Gentleman. Ff. Enter Gentleman, and Attendants of Cordelia; and Guard. Cap.
186. Scene VIII. Pope+, Jen.
hand] *hands* Qq, Jen.
186. *him. Sir,*] Johns. *him firs,* Q$_1$. *him firs.* Q$_2$. *him: sir,* Rowe. *him, Sir.* Ff.
187. *Your...daughter—*] Om. Q$_2$. *your most deere* (reading *O...deere* as one line) Q$_1$.
188. *even*] *eene* Qq.
190. *ransom*] *a ranſom* Q$_2$.
surgeons] Ff+, Knt, Dyce i, Sta. Glo. Wr. Sch. *a churgion* Q$_1$. *a Chirurgeon* Q$_2$. *a surgeon* Cap. et cet.
191. *I am*] *I'm* Huds.
to th'] *to the* Q$_1$.

185. **kill, kill**] MALONE: This was formerly the word given in the English army when an onset was made. So in *Ven. & Ad.* 652: 'in a peaceful hour doth cry "kill, kill."' Again, in *The Mirrour for Magistrates*, 1610, p. 315: 'Our Englishmen came boldly forth at night, Crying Saint *George*, *Salisbury*, kill, kill.'

189. **fool of fortune**] STEEVENS: Compare 'I am fortune's fool,' *Rom. & Jul.* III, i, 129. WALKER (*Crit.* ii, 309): Here 'natural fool' means one *born* to be the sport of fortune. Bacon speaks of '*natural* Spaniards,' *i. e.* native. Massinger, in *The Renegado*, II, iv, has 'a natural Venetian.'

191. **cut to th' brains**] COWDEN CLARKE: This, one of the most powerfully, yet briefly expressed, utterances of mingled bodily pain and consciousness of mental infirmity ever penned, is not the only subtle indication in this scene that Lear not merely feels himself to be insane, but also feels acute physical suffering. 'I am not ague-proof' tells how severely shaken his poor old frame has been by exposure throughout that tempestuous night; 'pull off my boots; harder, harder,' gives evidence of a sensation of pressure and impeded circulation in the feet, so closely connected with injury to the brain; and 'I am cut to the brains' conveys the impression of wounded writhing within the head, that touches us with deepest sympathy. Yet, at the same time, there are the gay irrationality and the incoherency that mark this stage of mania.

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Why, this would make a man a man of salt, 193
To use his eyes for garden water-pots,
* Ay, and laying autumn's dust. 195
* *Gent.* Good sir,—*
Lear. I will die bravely, like a smug bridegroom. What!
I will be jovial. Come, come; I am a king,
My masters, know you that?
Gent. You are a royal one, and we obey you. 200
Lear. Then there 's life in 't. Come, and you get it, you shall get it by running. Sa, sa, sa, sa.
[*Exit running; Attendants follow.*
Gent. A sight most pitiful in the meanest wretch,
Past speaking of in a king! Thou hast one daughter,
Who redeems nature from the general curse 205
Which twain have brought her to.
Edg. Hail, gentle sir.
Gent. Sir, speed you; what 's your will?

193. *a man a man*] *a man* Qq.

194–199. *To...that*] As in Jen. Three lines, ending *brauely...Iouiall?:...that?* Ff+, Cap. (*Come, come* separate line, Cap.)

195, 196. *Ay...sir*] Om. Ff, Rowe.

195. *Ay, and*] *I and* Qq. *And* Pope+, Cap. *Ay, and for* Steev. Bos. Knt, Coll.

196. Gent. *Good sir*] Om Q_1, Pope+, Cap.

197–199. *I...that I*] Two and a half lines, ending *bravely...jovial...that?* Coll. Del. Wh. Ktly.

197. *smug*] Om. Qq, Jen. Steev. Ec. Var. Sta. Glo.

198, 199. *king, My masters*] *King, Maſters* F_1. *King. Maſters* $F_2F_3F_4$, Rowe. *king. My masters* Pope, Theob. Han. Warb. *king; masters* Sch.

199. *that?*] *that.* Q_1, Dyce, Glo.+. *that!* Sta. Huds.

201, 202. *Then...sa.*] Two lines, the find ending *get it*, Ff+.

201. *Come, and*] Ff, Rowe, Sch. *Come, an* Pope, Theob. Han. Warb. Knt, Sing. *Come, an'* Johns. *nay and* Q_1. *nay if* Q_2. *Nay, come, an* Jen. Ec. *Nay, if* Glo.+. *Nay, an* Cap. et cet.

202. *by*] *with* Qq, Cap. Jen. Glo. Wr. *Sa, sa, sa, sa.*] Om. Qq.
[Exit...] Exit, running; Attendants and Guard follow. Cap. Exit King running Qq. Exit. Ff.

204. *one*] *a* Ff, Rowe, Pope, Han. Knt, Sch.

206. *have*] *hath* Qq. *had* Anon.*

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193. **salt**] MALONE: That is, a man of tears. WRIGHT: Compare Chapman, *Widow's Tears*, IV, i: 'Ile not turn Salt-peeter in this vault for neuer a mans companie liuing.'

201. **life in 't**] JOHNSON: The case is not yet desperate.

202. **Sa, sa**] BOSWELL: Does not this seem to prove that 'Sessa,' III, iv, 96, means the very reverse of *cesses?* HUDSON: It is probably meant to express Lear's panting as he runs. STARK (*Eine psychiatrische Sh.-Studie*, p. 80) interprets this as singing, and says: 'Lear skips away carolling and dancing.'

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Edg. Do you hear aught, sir, of a battle toward? 208
Gent. Most sure and vulgar; every one hears that,
Which can distinguish sound.
Edg. But, by your favour, 210
How near 's the other army?
Gent. Near and on speedy foot; the main descry
Stands on the hourly thought.
Edg. I thank you, sir; that 's all.
Gent. Though that the queen on special cause is here,
Her army is moved on.
Edg. I thank you, sir. [*Exit Gent.* 215
Glou. You ever-gentle gods, take my breath from me;
Let not my worser spirit tempt me again
To die before you please!
Edg. Well pray you, father.
Glou. Now, good sir, what are you?
Edg. A most poor man, made tame to fortune's blows; 220

208. *aught*] Theob. ii. *ought* QqFf. *sir,*] Om. Qq.
209, 210. *Most....sound.*] As in Q_4. The first line ends *heares*, Q_3; at *vulgar*, Ff, Rowe.
209. *one*] *ones* Q_3. *hears that*] *here's that* Q_1. *hearesThat* Q_2.
210. *Which...sound*] *That...fence* Q_3. *That...fenfe* Q_4.
210, 211. *But...army?*] One line, Qq.
212. *speedy foot*] *fpeed fort* Q_3. *fpeed for't* Q_4.
212. *descry*] *defcryes* Q_3. *defcries* Q_4.
213. *Stands*] *Standſt* Q_3. *thought*] *thoughts* Qq. *that's all*] Om. Pope, Han.
215. *Her*] *Hir* Q_1. *His* Q_4. Edg. *I...sir.*] Om. Pope, Han. [Exit Gent.] Johns. Exit. Qq.
Exit. (after *on*), Ff.
216. *ever-gentle*] Hyphen, Cap.
218. *Well pray*] *Well, pray* Q_1F_4.
220. *tame to*] *lame by* Qq, Mal. Bos.

209. **vulgar**] Compare *Ham.* I, ii, 99: 'any the most vulgar thing to sense.'

212, 213. **main descry . . . thought**] JOHNSON: The main body is expected to be descried every hour. The expression is harsh. STAUNTON: The expression is as harsh and disagreeable as the speaker's 'Most sure and vulgar' just before. MOBERLY: The substantive 'descry' is like 'more impediments than twenty times your stop,' *Oth.* V, ii, 263.

213. **that 's all**] Both JENNENS and THE CAMBRIDGE EDITORS note these words as omitted in Q_4, the 'N. Butter' Quarto. They are present in my copy, in STEEVENS'S Reprint, and in ASHBEE'S Facsimile. I note this simply as an indication of the differences in different copies of the same edition.—ED.

214. **Though that**] See *Mach.* IV, iii, 106: ABBOTT, § 287.

218. **father**] HUDSON: As this was a customary address from the young to the old, Edgar keeps addressing Gloucester so without being recognized as his son.

220. **tame**] MALONE adhered to the text of the Qq, because of the parallelism with *Son.* xxxvii: 'So I, made lame by fortune's dearest spight.'

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Who, by the art of known and feeling sorrows, 221
Am pregnant to good pity. Give me your hand,
I'll lead you to some biding.

Glou. Hearty thanks;
The bounty and the benison of heaven
To boot, and boot!

Enter OSWALD.

Osw. A proclaim'd prize! Most happy! 225
That eyeless head of thine was first framed flesh
To raise my fortunes.—Thou old unhappy traitor,
Briefly thyself remember; the sword is out
That must destroy thee.

Glou. Now let thy friendly hand
Put strength enough to 't.

Osw. Wherefore, bold peasant, 230

221. *known*] *knowing* Han. Ktly.
223–225. *Hearty...boot!*] Prose, Qq.
224, 225. *The bounty.....boot!*] One line, Pope, Jen.
224. *bounty*] *bornet* Q_1.
the benison] *benis* Q_1.
225. *To boot, and boot*] *to faue thee* Q_1. *to boot, to boot* Q_2. *to boot* Pope, Han. Jen. (*To boot* Han., as a separate line.)
Enter Oswald.] Coll. Enter Steward. QqFf.
SCENE IX. Pope+, Jen.
225, &c. Osw.] Stew. QqFf.
225–233. *A...arm.*] Prose, Qq.
225. *Most*] *this is most* Han.
happy!] *happy,* Q_1. *happy;* Q_2. *happie* F_1. *happy:* $F_2F_3F_4$.
226. *first*] Om. Q_1.
227. *Thou*] Om. Pope+.
old] *moſt* Qq.
229. *Now*] Om. Pope+.
230. *to 't*] QqF_1F_4. Jen. Glo.+, Sch. *too't* F_2F_3. *to it* Han. et cet.
Edgar opposes.] Johns. Edgar interposes. Coll.

221. known and feeling] WARBURTON: Sorrows past and present. MALONE: I doubt whether *feeling* is not used for *felt*. Sorrows known, not by relation, but by experience. ECCLES: 'Feeling sorrows' are such as, by awakening sympathy, make us feel for others. COWDEN CLARKE: 'Feeling' is here used in both senses of 'personally felt' and 'deeply moving.' Compare *Wint. Tale*, IV, ii, 8: 'To whose feeling sorrows I might be some allay.' ABBOTT, § 372, seems to adopt Malone's view; he explains 'Feeling' as 'known,' passively, 'known and realized sorrows.' SCHMIDT: 'Feeling' is here not a participle but a gerund, and 'feeling sorrows' is equivalent to *heartfelt sorrows*. It is essentially the same gerund as in *dying speech*, *writing book*, *washing tub*, &c.

222. pregnant] SCHMIDT: Disposed, prompt, ready. [See II, i, 76.]

228. remember] WARBURTON: Recollect the past offences of thy life and recommend thyself to heaven.

229, 230. Now . . . to 't] COWDEN CLARKE understands this as a call to Edgar to defend him. With all deference I cannot but think that it is addressed to Oswald, begging him to put strength enough to his destroying sword to make sure work with it.—ED.

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Dar'st thou support a publish'd traitor? Hence! 231
Lest that th' infection of his fortune take
Like hold on thee. Let go his arm.
Edg. Chill not let go, zir, without vurther 'casion.
Osw. Let go, slave, or thou diest! 235
Edg. Good gentleman, go your gait, and let poor volk pass. And' chud ha' bin zwagger'd out of my life, 'twould not ha' bin zo long as 'tis by a vortnight. Nay, come not

231. *Dar'st*] *durſt* Q_1. *darſt* Q_2. *Darſt* $F_1F_2F_4$.
232. *that th'*] *that* Knt. *that*] Om. Qq, Cap.
233, 234. *Like...not*] One line, Cap.
234. *Chill...'casion.*] Two lines, Ff. *sir*] *ſir* Qq. *vurther*] Om. Qq. *further* Jen. *varther* Coll. *'casion*] *cagion* Qq.
236. *and'*] Om. Qq. *volk*] *voke* Q_1. *volke* $Q_2F_2F_3$.
237. *And' chud*] Ff+, Jen. *and chud* Qq, Sch. *an ch'ud* Cap. Wh. *an chud* Dyce, Glo.+. *and ch'ud* Steev. et cet.
237, 238. *ha' bin*] $F_1F_2F_3$. *haue beene* Qq. *ha' been* F_4.
237. *zwagger'd*] *zwaggerd* F_1. *ſwaggar'd* Q_1. *zwaggar'd* Q_2. *zwagged* $F_2F_3F_4$. *'twould*] *it would* Q_1. *it wold* Q_2.
238. *not ha'*] *ha'* F_3F_4. *zo*] *ſo* Q_2. *as 'tis*] Om. Qq. *vortnight*] *fortnight* Q_1.

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234. **Chill, &c.**] STEEVENS: When our ancient writers introduce a rustic they commonly allot him this Somersetshire dialect. Mercury, in the second book of Ovid's *Metamorphoses*, assumes the appearance of a clown, and Golding has made him speak with the provinciality of Shakespeare's Edgar [p. 26, 'And I chill gethee vor thy paine an Hecfar an hir match.' The pleonastic 'I chill' is probably an oversight on Golding's part; a line or two farther on there is no 'I' before 'Cham zure.' Capell's spelling *ch'ill*, and *ch'ud* in line 237, is probably the most correct, but, in a matter so trifling and so vague, we might as well follow the Ff, even in their misspellings. I have, therefore, printed 'bin' and 'whither,' which may be, in reality, indications of the pronunciation.—ED.] ELLIS (*E. E. Pronunciation*, p. 293): The contractions *cham, chas, chil* (tsham, tshas, tshĭl) for ich am, ich was, ich will, are mentioned by Gill (*Logonomia*, p. 17) as a Southern pronunciation, in Rev. W. Barnes's edition of the *Glossary of the Dialect of Forth and Bargy*, and in the Glossary to his Poems in the Dorset dialect, 1858, p. 150. The dialectic pronunciations *Ize, 'ch* are preserved [here in *Lear*]. About thirty years ago *utchy* was in use for *I* in the eastern border of Devonshire and in Dorset, and examples of *cham, chould* = I am, I would, occur in the *Exmoor Scolding*, which dates from the beginning of the last century. WRIGHT: I will, contracted from 'ich will,' just as 'chud' is for 'ich would' or 'ich should.' In Grose's *Provincial Glossary* 'chell' is said to be used for 'I shall' in Somerset and Devon, and 'cham' for 'I am' in Somerset. In Whetstone's *Promos and Cassandra* we find 'cham,' 'chy,' 'chaue,' 'chul.'

236. **gait**] STEEVENS: In the last rebellion, when the Scotch soldiers had finished their exercise, instead of our term of dismission, their phrase was 'gang your gaits.'

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near th' old man; keep out, che vor' ye, or ice try whither
your costard or my ballow be the harder; chill be plain with you.

Osw. Out, dunghill! [*They fight.*

Edg. Chill pick your teeth, zir; come; no matter vor your foins.

Osw. Slave, thou hast slain me. Villain, take my purse;
If ever thou wilt thrive, bury my body;
And give the letters which thou find'st about me
To Edmund earl of Gloucester; seek him out

239. *th'*] *the* Qq.
che vor' ye] *cheuore ye* Qq. *che 'vore ye* Cap.
ice] Ff+, Jen. *ile* Qq. *iz* Cap. *Ise* or *ize* Johns. et cet.
whither] Ff. *whether* Qq et cet.
240. *costard*] *cofter* Q$_1$.
ballow] *bat* Q$_2$, Pope+, Cap. Jen. Steev. Ec. Var. *battero* Q$_1$.
240. *chill*] *ile* Q$_1$.
242. [They fight.] Qq. Om. Ff.
243. *Chill*] *Child* F$_4$.
Chill...come] One line, Cap.
zir] *fir* Q$_1$.
vor] *for* Qq.
244. [Edgar knocks him down. Rowe. Oswald falls. Cam.
248, 249. *To...out Upon*] One line, Qq.

239. **che vor' ye**] JOHNSON: I warn you. WRIGHT: Capell quotes from an old comedy called *The Contention between Liberality and Prodigality* (1602): 'Yoo by gisse sir tis high time che vore ye Cham averd another will ha'te afore me.'

239. **ice**] ABBOTT, §§ 315, 461: Provincial for 'I shall.' DELIUS reads 'ise,' and considers it equivalent to *else*. WRIGHT: In Somersetshire west of the Parret, 'Ise' is used still for 'I,' and pronounced like 'ice.'

240. **costard**] The name of an apple, and hence, according to GIFFORD (Note on the *Alchemist*, IV, i), humourously applied to the head. Whence 'coster-monger.'

240. **ballow**] KNIGHT: Grose (*Provincial Gloss.*) gives this as a North-country word for *pole*. COLLIER: Balo means a *beam* in Norfolk. *Battero* of Q$_1$ is perhaps a corruption of the true word, as it is in the Folio.

244. **foins**] DYCE (*Gloss.*): Pushes, thrusts. Cotgrave: '*Estoquer*. To thrust, or foyne at.'

247. **letters**] Here, and in line 255, MR SMITH thinks we should read *letter*, because only one letter is produced and read. 'Had there been one from Regan too, the audience no doubt should have heard it as well as Goneril's.' See IV, v, 33. [ECCLES, MALONE, and THE CAMBRIDGE EDITORS attribute this note to 'Mr Smith;' it is found in Grey's *Notes*, &c., vol. ii, p. 114, and, although it is not always perfectly clear where Grey's own notes end, and 'Mr Smith's' notes, that he quotes, begin, yet I think that they are correct in this instance. When I compiled the note on IV, v, 33, I thought that to 'Mr Smith' belonged only the note on 'undistinguish'd space of woman's will,' and that what I have quoted above was Grey's. 'Mr Smith of Harleston in Norfolk' Grey pronounces 'the most friendly and communicative man living,' and adds, that he was 'greatly assistant to Sir Thomas Hanmer in his edition of Shakespeare.'—ED.] MALONE shows that 'letters' was used like *epistolæ*, when only one was intended. In I, v, 1, Lear tells Kent to go before with these 'letters,' and Kent replies that he would deliver the 'letter.'

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Upon the English party. Oh, untimely death!
Death! [*Dies.* 250

Edg. I know thee well; a serviceable villain,
As duteous to the vices of thy mistress
As badness would desire.

Glou. What, is he dead?

Edg. Sit you down, father; rest you.—
Let's see these pockets; the letters that he speaks of 255
May be my friends. He's dead; I am only sorry
He had no other deathsman. Let us see.
Leave, gentle wax; and, manners, blame us not.
To know our enemies' minds, we rip their hearts;
Their papers, is more lawful. 260

[*Reads*] *Let our reciprocal vows be remembered You have*

249. *Upon the English*] *Upon the British* Qq, Cap. Jen. Mal. Steev. Bos. Coll. Sing. Sta. Wh. Ktly, Glo.+. *On th' English* Han.

249, 250. *Upon...death!*] As two half-lines, Cap.

death! Death!] Cam. Wr. *death! death.* Qq. *death, death.* Ff. *death, death*— Rowe. *death,*— Pope, Han. *death!—death!* Jen. *death!* Theob. et cet.

250. [Dies.] He dies. Qq (subs.). Om. Ff.

252, 253. *As duteous...desire.*] One line, Q$_4$.

254–258. Four lines, ending *pockets, ...friends,...deathsman...not,* Qq, Jen.

254, 255. *you.—Let's*] *you lets* Q$_4$. *you, lets* Q$_2$.

254. [seating him at a Distance. Cap.

255. *these...the*] Ff+, Cap. Knt, Dyce i, Glo.+, Sch. *his...these* Qq et cet.

256. *I am*] *I'm* Pope+, Jen. Dyce ii, Huds.

sorry] *sorrow* Q$_4$.

258. *Leave*] *By your leave* Rowe+.

manners, blame] *manners blame* Qq. *manners: blame* Ff. *manners—blame* Rowe. *manners. Blame* Johns.

258, 259. *not. To*] *not To* Q$_4$Ff. *not, To* Q$_2$, Rowe. *not: To* Pope et cet.

259. *we*] Ff+, Coll. Del. Sta. Wh. *wee'd* Qq. *we'ld* Cap. et cet.

260. *is*] *are* F$_2$F$_3$F$_4$+.

261. [Reads] Reads the Letter. Ff. Letter. Q$_2$. Om. Q$_4$.

261–267. Seven lines, in Italics, Q$_2$.

261. *our*] *your* Qq.

249. **English**] See III, iv, 176. KNIGHT: This slight difference between the Qq and Ff proves one of two things: Either that upon the publication of the Folio the distinction between British and English, which was meant as a mark of compliment to James, had ceased to be regarded; or that the passage, having been written before his accession, had not been changed in the copy from which the Folio was printed, as it was changed in the copy of the play acted before the king in 1606. WHITE: 'English' is a sophistication doubtless. Sh. must have known well enough that in Lear's time there were no more Englishmen in Britain than in America. [See Appendix, p. 379.]

252. **duteous**] SCHMIDT: Constantly in Sh. equivalent to obsequious, obedient.

257. **deathsman**] SCHMIDT: Edgar is sorry that he anticipated the hangman.

260. **Their . . . lawful**] MALONE: The construction is: *To rip* their papers is more lawful. [See ABBOTT, §§ 337, 395, and IV, ii, 11.]

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many opportunities to cut him off; if your will want not, time 262
and place will be fruitfully offered. There is nothing done, if
he return the conqueror; then am I the prisoner, and his bed
my gaol; from the loathed warmth whereof deliver me, and 265
supply the place for your labour.

Your—wife, so I would say—affectionate servant,

GONERIL.

O indistinguish'd space of woman's will!

263. *done, if*] *done, If* Q_1. *done: If* Q_2. *done. If* Ff, Rowe.

264. *conqueror; then*] *conquerour, then* QqFf. *conqueror. Then* Pope+, Jen.

265. *gaol*] *Gaole* F_1. *Goale* F_2. *Goal* F_3. *gayle* Q_1. *Iayle* Q_2.

266. *for your*] *of our* F_3F_4, Rowe.

267. *—wife...say—*] In parentheses, Ff. *wife (fo...say) your* Q_1. *wife (fo... say) &ᵉ your* Q_2, Cap. Mal. Steev. Ec. Bos.

267. *servant,*] *servant and for you her owne for* Venter, Q_1.

269. *O*] *Oh* F_2. *Of* F_3F_4. *indistinguish'd*] F_4, Rowe, Wr. Sch. *Indiſtinguiſht* Q_1. *vndiſtinguiſht* Q_2. *indinguiſh'd* F_2F_3. *undistinguish'd* Pope et cet.

will] *wit* Qq, Pope.

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263. **fruitfully**] WRIGHT: Fully, plentifully. See *All's Well*, II, ii, 73: '*Count.* You understand me? *Clo.* Most fruitfully.' But this, in the mouth of the Clown, may have been an intentional blunder.

267. **servant**] WHITE: Are we to conclude from [the text of Q_1] that Goneril makes an allusion to what *Mr Weller* would call her second wenter, or, still more prospectively, uses a technical term better suited to the lips of *Sergeant Buzfuz*?

267. MITFORD (*Gent. Mag.* p. 469, 1844) says that 'and for you her owne for Venter' of Q_1 is only a corruption of *and youre owne for ever*.

269. **space**] THEOBALD in his correspondence with WARBURTON (Nichols's *Illus.* ii, 382), asks: 'Does ['space'] mean, What a *scope* more than we can discover, do women give themselves in pursuits of vice!' This conjecture was not repeated in his edition. SINGER (*Sh. Vindicated*, &c. p. 275) suggests '"*undiguised scope* of woman's will." If we adopt *wit* of the Qq, we might read "*undiguised scape* of woman's wit."' Whereupon DYCE (ed. i) remarks: 'Mr Singer offers a brace of conjectures, which I must take the liberty of saying he ought to have suppressed.' The 'brace' failed to appear in Singer's subsequent edition. Voss conjectures *pace*, that is, 'How trifling, insignificant, is the step between a woman's different wills!' BAILEY (i, 110) thinks 'we have only to reflect on what a man in Edgar's position would be likely to say in order to arrive at the right reading.' This simple process leads Bailey to the belief that *mase* is the true word here.

269. THEOBALD: The reading [of the Ff: 'will,' instead of *wit* of the Qq] gives us, as Mr Warburton observes to me, a most elegant Expression and most satirical Thought; more delicate than the 'varium et mutabile semper femina' of Virgil. 'Tis not the Extravagance, but the Mutability, of a Woman's Will that is here satiriz'd. The Change of which (our Author would be understood to say,) is so speedy, that there is no Space of time, no Distance, between the present Will and the next; but it is an undistinguish'd Space. This Sentiment may not be ill explain'd further from what honest *Sancho*, in *Don Quixote*, with infinite Humour says upon the subject.

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A plot upon her virtuous husband's life; 270
And the exchange, my brother!—Here, in the sands,
Thee I'll rake up, the post unsanctified
Of murderous lechers; and in the mature time

271. *in the*] *in rhe* F$_3$. *i' th'* Pope+, Jen.
272. *the post*] *thou post* Ed. conj.
273. *lechers*] *treachers* Clarke.
the mature] *mature* Pope, Han.

Entre el Si *y el* No *de la muger, no me atreveria yo à poner una punta d'Alfiler.* Betwixt a Woman's *Yea*, and *No*, I would not undertake to thrust a Pin's Point. DAVIES: A vicious woman sets no bounds to her appetites. STEEVENS: O undistinguishing licentiousness of a woman's inclinations! COLLIER: Here, according to the (MS), we have a remarkable proof of mishearing. . . . The fact is that 'undistinguish'd' ought to be *unextinguish'd*, and 'space' *blaze;* thus taking 'will' for *disposition*, the clear intention of the poet is to make Edgar exclaim against the unextinguishable fire or *blaze* of the appetite of woman, as illustrated by the letter and conduct of Goneril. DYCE: 'Undistinguish'd space' means *space whose limits are not to be distinguished.* WHITE: That is, O, unmarked, boundless reach of woman's will! HUDSON: 'Undistinguish'd' for *undistinguishable*, like 'unnumbered' for *innumerable.* Woman's will has no distinguishable bounds or no assignable limits; there is no telling what she will do or where she will stop. STAUNTON: Whatever may have been the original lection, it was plainly an exclamation against the indiscriminate caprice of woman as exhibited by Goneril in plotting against a virtuous husband's life merely to gain a villain like Edmund. We should perhaps read: '*undistinguishable sense* of woman's will.' WRIGHT: So wide-reaching [is a woman's will] that its workings cannot be discovered. . . . Without calling in question the absolute truth of Sancho's profound observation [as quoted by Theobald], it is at least allowable to doubt the propriety of applying it in the present case. Edgar's astonishment is not at the fickleness and caprice of Goneril, but at the enormous wickedness of the plot which her letter revealed. MOBERLY: The passage may be a reminiscence of Horace's: 'Cum fas atque nefas exiguo fine libidinum Discernunt avidi' (*Odes*, I, xviii), which Mr Wickham renders: 'While in their greedy haste they divide right and wrong by the slender line of their own appetite;' *i. e.* 'when the only distinction which they place between right and wrong is, that they desire the thing or not.' So here Shakespeare's Idea seems to be that a woman's will knows *no* limits between good and evil. SCHMIDT: That is, 'Oh undistinguishable range of the female appetite!' Edgar is astonished that a woman can be found to prefer Edmund to the noble Albany.

272. **rake up**] JOHNSON: I'll cover thee. In Staffordshire to *rake* the fire is to cover it with fuel for the night. 'So 'tis in New England.'—HUDSON. WRIGHT: See Heywood's *Proverbs* (*Spenser Soc.* ed., p. 48): 'We parted, and this within a daie or twayne, Was raakt vp in thashes, and couerd agayne.'

272. **unsanctified**] STEEVENS: Referring to his lack of burial in *consecrated* ground. SCHMIDT: As 'sanctified' means *holy*, so 'unsanctified' means *profane, wicked.*

273. **mature**] ABBOTT, § 492: Apparently the accent is 'mâture.' 'This is like *nâture*, but I know of no other instance of "mâture."'

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With this ungracious paper strike the sight
Of the death-practised duke. For him 'tis well
That of thy death and business I can tell.
Glou. The king is mad. How stiff is my vilde sense,
That I stand up, and have ingenious feeling
Of my huge sorrows! Better I were distract;
So should my thoughts be sever'd from my griefs,
And woes by wrong imaginations lose
The knowledge of themselves. [*Drum afar off.*
Edg. Give me your hand;
Far off, methinks, I hear the beaten drum;
Come, father, I'll bestow you with a friend. [*Exeunt.*

275. *death-practised*] Hyphen, Ff.
276. *thy*] *his* Q_4.
[Exit Edgar, dragging out the Body. Cap. Buries Oswald Wh.
277. Two lines, Ff.
vilde] $Q_2F_2F_3F_4$. *vild* Q_1, Del. i, Sch. *vile* F_1 et cet.
280. *sever'd*] *fenced* Qq, Jen.
281. *imaginations*] *imagination* Johns.
282. [Re-enter Edgar. Cap.
[Drum afar off.] A drum a farre off. Qq (subs.) Drum afarre off. (after line 280), Ff+, Jen. After *hand* Dyce.
282, 283. *Give...drum;*] One line, Q_4.
284. *Come, father,*] *Come further.* Johns.
[Exeunt.] Exit. Qq.

275. **death-practised**] JOHNSON: The duke of Albany, whose death is machinated by *practice*.
278. **ingenious**] WARBURTON: That is, a feeling from an understanding not disturbed or disordered, but which, representing things as they are, makes the sense of pain the more exquisite. SINGER: Bullokar gives, 'Ingenious. Witty: quicke conceited,' *i. e.* acute. SCHMIDT: 'Ingenious' exactly corresponds to *conscious*.
279. **distract**] The *-ed* is omitted. See *Ham.* IV, v, 2.

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SCENE VII. *A tent in the French camp.* LEAR *on a bed asleep, soft music playing;* Gentleman, *and others attending.*

Enter CORDELIA, KENT, *and* Doctor.

Cor. O thou good Kent, how shall I live and work,
To match thy goodness? My life will be too short,
And every measure fail me.
Kent. To be acknowledged, madam, is o'erpaid.
All my reports go with the modest truth,
Nor more nor clipp'd, but so.
Cor. Be better suited;
These weeds are memories of those worser hours;

SCENE VII.] Scæna Septima Ff (Scena F_3F_4). SCENE VI. Rowe. SCENE X Pope+.

A tent...camp.] Steev., after Cap. A Chamber. Rowe.

Lear...asleep,] Steev., after Cap.

soft music playing,] Cap. conj., Dyce, Sta. Glo+.

Gentleman...] Glo. Physician, Gentleman,... Cap.

Enter...and Doctor.] Enter...and Gentleman. Ff. Enter Cordelia and Kent. Cap.

1–3. *O.....me.*] As in Rowe. Two lines, the first ending *goodnes*, Q_1. Three lines, ending *Kent,....goodneſſe,....me*, in Q_2, Cap. Five lines, ending *Kent,... worke...goodneſſe?...ſhort,...me*, Ff.

2. *My life*] *Life* Pope+.

6–8. *Be.....off.*] Two lines, the first ending *thoſe*, in Q_1.

Enter . . . Doctor] MALONE: In the Ff all the speeches are given to 'the Gentleman' which in the Qq are divided between 'the Physician' and 'Gentleman.' I suppose from a penury of actors it was found convenient to unite the two characters, which were originally distinct. COLLIER: It is singular that at this earlier date [of the Qq] the more expensive course [*i. e.* of having two actors, one for the Doctor and the other for the Gentleman] should have been pursued.

3. **measure**] JOHNSON: All good which I shall allot thee, or *measure out* to thee, will be scanty. BECKET (*Concordance*): It here means *effort, endeavour.*

4. **is o'erpaid**] ECCLES: Perhaps it should be read: '*'tis* o'erpaid,' that is, 'in being acknowledged, *it* is overpaid.' ABBOTT, § 395: That is, 'is (to be) o'erpaid.' See IV, ii, 11.

5. **modest**] See II, iv, 24.

6. **suited**] STEEVENS: That is, be better dressed.

7. **weeds**] WRIGHT: This dress. A. S. *wǽd*, clothing. [PECK (*Memoirs of Milton*, p. 228): Sir James Melvil ('Scots ambassador to Q. Elizabeth') says of that Queen's clothes: 'One day she had the English weed, another the French,' &c.]

7. **memories**] STEEVENS: Memorials. Compare 'O you memory Of old Sir Rowland,' *As You Like It*, II, iii, 3. MALONE: Thus in Stowe's *Survey*, &c., 1618 'A printed memorie hanging up in a table at the entrance into the church door.'

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I prithee, put them off.
Kent. Pardon, dear madam; 8
Yet to be known shortens my made intent;
My boon I make it, that you know me not 10
Till time and I think meet.
Cor. Then be't so, my good lord.—How does the king?
Doct. Madam, sleeps still.
Cor. O you kind gods,
Cure this great breach in his abused nature! 15
Th' untuned and jarring senses, oh, wind up
Of this child-changed father!
Doct. So please your majesty

8. *Pardon*] *Pardon me* Qq, Jen. Steev. Ec. Var. Coll. Del. Sing. Wh. Ktly, Glo+.
11, 12. *Till.....so*] One line, Pope, Theob. Han. Warb. *Till....lord.* One line, Rowe, Johns. Cap. Jen. Mal. Ktly. Two lines, Ff.
12. *be't*] *beet* Q_1. *be it* Q_2, Pope+, Cap. Steev. Ec. Var. Knt, Sing. Ktly.
so, my good lord.—How] *so my good Lord: How* Ff. *so, my good Lord how* Q_1. *so: my Lord how* Q_2. *so. My lord, how* Pope i. *so My lord—how* Pope ii. *so, My lord.—How* Theob. Han. Warb. Cap.
12. [To the Physician. Theob. [Going towards the Bed. Cap.
13, 17. Doct.] Gent. Ff.
13. *sleeps*] *he sleeps* Ktly.
14. *O you kind*] *Kind* Cap.
14, 15. One line, Q_1.
16. *and jarring*] *and hurrying* Qq.
17. *child-changed*] *child changed* Q_1.
So please] *Please* Pope+.
majesty] *Maiefty*, F_1. *Majefty*. $F_2F_3F_4$.
17, 18. *So...king.*] One line, Qq.

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9. **made intent**] WARBURTON: There is a dissonance in terms in 'made intent'; one implying the idea of a thing done; the other, undone. I suppose Sh. wrote '*laid* intent,' *i. e.* projected. [Thus Warburton's text.] JOHNSON: An intent *made* is an intent *formed*. So we say, in common language, to *make a design*, and to *make a resolution*. COLLIER: This is altered to '*main* intent' in the (MS); that is, my chief purpose. There can be no doubt of its fitness, since all that could be extracted from 'made intent' was, that it was an intent *formed*. Kent says that he cannot change his dress, since he must, in that case, be known, which would defeat his chief purpose. [Thus Collier's text.] STAUNTON: Collier's (MS) proposes a very plausible change.

17. **child-changed**] STEEVENS: That is, changed to a child by his years and his wrongs; or, perhaps, reduced to this condition by his children. HENLEY: Lear is become insane, and this is the change referred to. Insanity is not the property of second childhood, but dotage. MALONE: Changed by his children. So *care-crazed*, *wave-worn*, &c. DELIUS conjectures that it may mean that he has exchanged children; that is, that he has left Regan and Goneril and come to Cordelia. HALLIWELL: A father changed by the conduct of his children. Cordelia offers the kindness of another child, to make *restoration* to what he was before he was altered by her sisters. ABBOTT, § 430, adopts Steevens's view; that is, 'changed to a child.'

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That we may wake the king? he hath slept long. 18
Cor. Be govern'd by your knowledge, and proceed
I' th' sway of your own will.—Is he array'd? 20
Gent. Ay, madam; in the heaviness of 'sleep
We put fresh garments on him.
Doct. Be by, good madam, when we do awake him;
I doubt not of his temperance.
* *Cor.* Very well.
* *Doct.* Please you, draw near.—Louder the music there! * 25

18. *That*] Om. Q_3.
king? he...long.] Han. *king, He ...long.* Q_1. *King He...long.* Q_2. *King, he...long?* Ff.
20. *array'd?*] *arayd*, Q_1.
[Soft. music. Wh.
[Enter Lear in a chaire carried by Seruants. Ff, Del. Sch. Om. Qq.
21. Gent.] Doct. Qq, Coll. Del. Sing. Ktly, Sch. Phys. Pope+, Jen.
of 'sleep] Ed. *of sleepe* Ff. Rowe+, Cap. Ec. Knt, Del. Dyce, Sta. Sch. *of his sleepe* Qq et cet.
23. Doct.] Cap. (subs.), Wh. Glo.+. Gent. Q_1. Kent. Q_2. Coll. Del. Sing. Ktly. Continued to Gent. or Phys. or Doct. Ff+, Jen. Sch.
Be by, good madam] *Good Madam be by* Qq, Coll. Sing.
24. *not*] Om. F_1F_2.
24, 25. Cor....*there?*] Om. Ff+.

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20. **Is he array'd?**] From this question DELIUS infers that the stage-direction of the Ff is correct, and that Lear is not on the stage at the opening of the scene. [But, if Lear be represented on or in a bed, Cordelia's question is not inappropriate, or, if he be asleep, in a chair, swathed round with robes, the question might still be asked.—ED.]

21. **of 'sleep**] I think this is, probably, an instance of the absorption of *his*.—ED.

25. **Louder . . . there!**] CAPELL: A noble thought of the poet's in this editor's judgement [*i. e.* Capell's]; what he gathers [from these words] is this: that a soft 'music' should be heard at the scene's opening, and behind the bed, which is distant; that this music had been Lear's composer, and (together with his composure) his cure; that it is now call'd-to by the Doctor for the purpose of waking him, by such strains as were proper, rising gradually; which is not a noble thought only, but just, and of good effect on the scene.

25. **music**] BUCKNILL (p. 222): This seems a bold experiment, and one not unfraught with danger. The idea that the insane mind is beneficially influenced by music is, indeed, an ancient and general one; but that the medicated sleep of insanity should be interrupted by it, and that the first object presented to the consciousness should be the very person most likely to excite profound emotion, appear to be expedients little calculated to promote that tranquillity of the mental functions which is, undoubtedly, the safest state to induce, after the excitement of mania. A suspicion of this may have crossed Shakespeare's mind, for he represents Lear in imminent danger of passing into a new form of delusion. The earliest note of the employment of music in the treatment of the insane is in the Bible (1 *Sam.* xvi) where David calmed Saul. . . . Modern physicians appear to have little faith in its effects when simply listened to. Esquirol says, 'I have often employed music, but very rarely obtained any success thereby. It calms and composes the mind, but does not

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Cor. O my dear father, restoration hang
Thy medicine on my lips, and let this kiss
Repair those violent harms that my two sisters
Have in thy reverence made!
Kent. Kind and dear princess!
Cor. Had you not been their father, these white flakes
Did challenge pity of them. Was this a face
To be opposed against the warring winds?
* To stand against the deep dread-bolted thunder?
* In the most terrible and nimble stroke
* Of quick, cross lightning? to watch, poor perdu!

26–29. *O...made!*] Three lines, ending *lipt,...fetters,...made.* Q_1. Four lines, *father,...lippes,...harmes...made.* Q_2.

26. *father, restoration*] Ff (*reſtauration* F_1), Huds. Sch. *father reſtoratiõ* Q_2. *father, Reſtoration* Q_3. *father! Restoration* Pope et cet.

restoration hang] *Restauration, hang* Theob. Warb. Johns. Cap. Jen. Steev. Ec. Var. Coll. Sing. Sta. Wh. Ktly.

27. *Thy*] *Her* Han. *Its* So quoted by Mrs Jameson.

[Kisses him. Johns.

29. *dear*] *dearest* Theob. Warb. Johns.

31. *Did challenge*] Ff+, Cap. Sch. *Had challengd* Q_1. *Had challeng'd* Q_2 et cet.

31. *a face*] *face* F_3F_4, Rowe, Pope, Han. Jen.

32. *opposed*] *expoſd* Qq, Pope+, Jen. Steev. Ec. Var. Coll. i, Sing. Ktly.

warring] *iarring* F_4. *jarring* $F_2F_3F_4$, Rowe, Knt, Sch.

33–36. *To...helm?*] Om. Ff, Rowe, Pope, Han.

33. *dread-bolted*] Hyphen, Theob.

35. *lightning? to*] As in Theob. *lightning to* Q_1. *lightning, to* Q_2.

watch, poor perdu!] Warb. *watch poore* Per du, Qq. *watch poor* Perdue: Theob.

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cure. I have seen insane persons whom music rendered furious; ... I believe the ancients exaggerated the effects of music, while the facts recorded by modern writers are not sufficiently numerous to determine under what circumstances it possibly may be of benefit. This means of treatment, however, is precious, especially in convalescence, and ought not to be neglected, however indeterminate may be the principles of its application, and however uncertain may be its efficacy.'

26. **restoration, &c.**] WARBURTON: This is fine. She invokes the goddess of health, Hygieia, under the name of 'Restoration,' to make her the minister of her rites, in this holy office of recovering her father's lost senses. STEEVENS: 'Restoration' is no more than *recovery* personified. DELIUS: The construction is '*Let* restoration hang,' &c. 'Thy medicine' is Lear's medicine, the medicine which is to restore him. [This is also HUDSON'S explanation, and clearly the true one.—ED.]

33. **dread-bolted**] COWDEN CLARKE calls attention to the number of compound words in this play.

35. **lightning**] WALKER (*Vers.* 17): Is not 'lightning' a trisyllable? Pronounce, I think, 'pérdu;' the flow of the verse shows this; and the instances I have met with of the use of the word mostly agree with this supposition. [Here follow many instances of *pérdue* (among them the line from *The Little French Lawyer* quote

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* With this thin helm ?* Mine enemy's dog, 36
Though he had bit me, should have stood that night
Against my fire; and wast thou fain, poor father,
To hovel thee with swine and rogues forlorn.

36. *helm ? Mine*] *helme mine* Q_1. 36–38. *Mine...father,*] Three lines, ending *me,...fire,...father*), Ff. Ending *shou'd...fire :...father,* Pope. 36. *Mine enemy's*] Pope. *Mine Enemies* Ff. *mine iniurious* Qq. *My very enemy's* Theob. Warb. Johns. *Mine injurer's* Cap. 36. *dog*] *dog, even* Ktly. 36–42. *Mine...him,*] Lines end *shou'd ...wast...swine...straw ?...wilts,...wakes,... him.* Han. (reading *Alack !* only once)

below) and of 'lightning' as a trisyllable. See also to the same effect ABBOTT. § 477. KEIGHTLEY's text reads 'lightening.']

35. perdu] REED: In Polemon's *Collection of Battels*, bl. l. p. 98, an account of the battle of Marignano is translated from Jovius, in which is the following passage: 'They were very chosen fellowes taken out of all the Cantons, men in the prime of youth, and of singular forwardenesse: who by a very auntient order of that country, that by dooyng some deede of passyng prowesse they may obtaine rare honour of warrefare before they be growen in yeares, doe of themselves request all perillous and harde pieces of service, and often use with deadlye praise to runne unto proposed death. These men do they call, of their immoderate fortitude and stoutnesse, the desperats forlorne hopen, and the Frenchmen *enfans perdus:* and it is lawfull for them, by the prerogative of their prowesse, to beare an ensigne, to have conducte and double wages all their life long. Neyther are the forlorne knowen from the rest by anye other marke and cognisance than the plumes of white feathers, the which, after the manner of captaines, they doe tourn behinde, waveryng over theyr shoulder with a brave kynde of riot.' Again, in Bacon's *Apology touching the late Earl of Essex*, 1651, p. 105: '—you have put me like one of those that the Frenchmen call *Enfans perdus* that serve on foot before horsemen.' WHALLEY: Amongst other desperate services in which the forlorn hope, or *enfans perdus*, were engaged, the night-watches seem to have been a common one. So in Beau. and Fl.: 'These are trim things. I am set here like a *perdu*, To *watch* a fellow that has wrong'd my mistress.'—*Little French Lawyer*, II, iii. WRIGHT: Cotgrave says, 'Enfans perdus. Perdus; or the forlorne hope, of a campe (are commonly Gentlemen of Companies).' MOBERLY: The meaning may be simply 'poor lost one.' [The CAMBRIDGE EDITION records *pour perdu* as a conjecture by PYE, but I think it is merely a misprint in the latter's volume.—ED.]

36. dog] COLLIER: The misprint of the Qq: *injurious* for 'enemy's' is quite as extraordinary as that of 'runaways' for *enemies* in *Rom. & Jul.* MITFORD (*Gent. Mag.* p. 469, 1844) conjectures that the Qq lead to the word that will supply the line, 'Mine enemy's *furious* dog.' VERPLANCK: The late J. W. Jarvis, the artist, used often to quote these lines as accumulating in the shortest compass the greatest causes of dislike to be overcome by good-natured pity. It is not merely the personal enemy, for whom there might be human sympathy, that is admitted to the family fireside, but his dog, and that a dog who had himself inflicted his own share of personal injury, and that too upon a gentle being from whom it was not possible that he could have received any provocation.

39. rogues] WALKER, in his article 'On *Slave*' (*Crit.* ii, 308), cites this in proof

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In short and musty straw? Alack, alack!
'Tis wonder that thy life and wits at once
Had not concluded all.—He wakes; speak to him.
Doct. Madam, do you; 'tis fittest.
Cor. How does my royal lord? How fares your majesty?
Lear. You do me wrong to take me out o' th' grave;
Thou art a soul in bliss; but I am bound
Upon a wheel of fire, that mine own tears
Do scald like molten lead.
Cor. Sir, do you know me?

41. *thy*] *my* F_3F_4.
42. *concluded all.—He*] *concluded all, he* Q_4. *concluded.—Ah! he* Warb.
43. Doct.] Gen. F_4. Gent. $F_2F_3F_4$. *do you ;*] *do you speak*, Han.
44. Two lines, Ff.
45. *o' th'*] *ath* Q_1. *a'th* Q_2.
48. *scald*] *scal'd* F_4.
do you know me?] *know me.* Q_2. *know ye me?* Q_4.

that 'rogue,' like *slave* and *villain*, was not originally an opprobrious term, but signified properly *vagrant*.

40. short] MOBERLY: If the reading is correct, 'short' must mean *insufficient*. But may not *dirt* have been the original? [It is difficult to attach any meaning to 'short' that seems appropriate here; the word must be a misprint. Moberly's conjecture occurred independently to the present ED.]

41. wonder] WRIGHT: Used for *wonderful*, just as in Bacon frequently we find 'reason' for 'reasonable.' See, for instance, *Essay* xi, p. 39: 'Nay, retire Men cannot, when they would; neither will they, when it were Reason.' It occurs in Chaucer, *Squyeres Tale* (l. 10562, ed. T. Wright): 'Tho speeken they of Canacees ryng, And seyden alle, that such a wonder thing Of craft of rynges herd they never noon.' Again, in the *Knightes Tale*, l. 2075 (ed. Tyrwhitt): 'Ther saw I many another wonder storie.' Compare 'it is danger,' l. 79, for 'it is dangerous.'

42. all] For other instances of this adverbial use, see SCHMIDT *s. v.*

47. fire] MOBERLY: It would almost seem as if Sh. had borrowed the description of Lear's reviving senses from what he had seen or known of in some one recovered from drowning. At any rate, the feelings of one thus returning to life, as described by Sir F. Beaufort, have striking points of resemblance: 'A helpless anxiety seemed to press on every sense, and to prevent the formation of any distinct thought; and it was with difficulty that I became convinced I was really alive. Again, instead of being free from bodily pain, as in my drowning state, I was now tortured with pain all over me; and though I have often been wounded, and had to submit to severe surgical discipline, yet my sufferings at that time were far greater, at least in general distress.'—MARTINEAU, *Biog. Sketches*, p. 221. [Does Lear refer to physical pain?—ED.]

47. that] For 'that' equivalent to *so that*, see *Ham.* IV, vi, 211, and IV, vii, 148.

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Lear. You are a spirit, I know; when did you die?
Cor. Still, still, far wide!
Doct. He's scarce awake; let him alone awhile.
Lear. Where have I been? Where am I? Fair day-light?
I am mightily abused. I should e'en die with pity,
To see another thus. I know not what to say.
I will not swear these are my hands. Let's see;
I feel this pin prick. Would I were assured
Of my condition!
Cor. Oh, look upon me, sir,
And hold your hands in benediction o'er me.
* No, sir,* you must not kneel.
Lear. Pray, do not mock me;
I am a very foolish, fond. old man,

49. *You are*] *Var* Q_1. *Y'are* Q_2. *when*] *where* $Q_1F_1F_2$, Coll. i, Sch.
51. Doct.] Gen. or Gent. Ff.
51, 52. Four lines, Ff.
53. *I am*] *I'm* Pope+, Jen. Sta. Dyce ii, Huds. *mightily*] *much* Han. *e'en*] *ene* Qq. *eu'n* F_1F_2, Sch. *even* F_3F_4, Rowe, Theob. Warb. Johns. Cap. Steev. Ec. Var. Coll. Del. Sing. Wh. Ktly.
54. *what to say*] *what* Han.
56, 57. *I feel...condition*] One line, Qq.
57–59. *Oh,...kneel.*] Prose, Q_1.
57. *upon*] *on* Han.
58. *hands*] *hand* Ff+, Knt, Sch.
59. *No, sir,*] Om. Ff, Rowe. *me*] Om. Q_1.
60. *old man*] *old-man* Ktly.

49. when] DYCE (*Remarks*, 231): *Where* is all but nonsense. COLLIER: It may appear to others no greater nonsense to ask a spirit '*Where* did you die?' than 'When did you die?' It is, as Cordelia says, 'Still, still far wide.'

53. abused] JOHNSON: I am strangely imposed on by appearances; I am in a strange mist of uncertainty. [See *Ham.* II, ii, 579: 'Abuses me to damn me.']

58. benediction] HUDSON: A parent's curse was a dreadful thing among our foolish ancestors; and so Cordelia longs first of all to have her father revoke the curse he pronounced upon her in the opening of the play. She had not learned to act as if 'a man were author of himself, and knew no other kin.'

59. kneel] STEEVENS: This circumstance I find in the old play of *King Lear*. As it is always difficult to say whether such accidental resemblances proceed from imitation, or a similarity of thinking on the same occasion, I can only point out this to the reader, to whose determination I leave the question. [See Appendix, p. 400.]

60–75. RAY (p. 500): A more faithful picture of the mind, at the moment when it is emerging from the darkness of disease into the clear atmosphere of health restored, was never executed than this of Lear's recovery. Generally, recovery from acute mania is gradual, one delusion after another giving away, until, after a series of struggles, which may occupy weeks or months, between the convictions of reason and the suggestions of disease, the patient comes out a sound, rational man. In a

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Fourscore and upward, not an hour more nor less;
And, to deal plainly,
I fear I am not in my perfect mind.
Methinks I should know you and know this man;
Yet I am doubtful; for I am mainly ignorant
What place this is, and all the skill I have
Remembers not these garments, nor I know not
Where I did lodge last night. Do not laugh at me;
For, as I am a man, I think this lady
To be my child Cordelia.

Cor. And so I am: I am.

Lear. Be your tears wet? yes, faith. I pray, weep not.

61, 62. *Fourscore...plainly*] As in Knt. Three lines, Ff. Two lines, ending *upward....plainly*, Rowe. Cap. Del. Sing. Sch.

61. *Fourscore*] *Fourscore years* Ktly, reading the rest as Qq.

not....less;] Om. (reading *Fourscore...plainly* as one line), Qq, Pope+, Jen. Steev. Ec. Var. Ktly.

62. *plainly*] *plainly with you* Han.

63. *in my perfect*] *perfect in my* Q_2.

65. *for I am*] *for I'm* Pope+, Jen. Dyce ii, Huds.

67. *nor I*] *nay I* Pope+.

68. *not*] *no* Q_2.

70. *I am: I am.*] F_3. *I am:* Qq. *I am: I am,* $F_2F_3F_4$. *I am; I am*— Rowe, Pope, Han. *I am; I am.*— Theob. Warb. Johns. Jen. *I am, I am.* Cap. et cet.

71. *Be...wet*] One line, Ff.

pray] *pray you* Rowe+, Jen.

small proportion of cases, however, this change takes place very rapidly. Within the space of a few hours or a day he recognizes his true condition, abandons his delusions, and contemplates all his relations in an entirely different light.

61. **not . . . less**] STEEVENS: The authenticity of this passage Sir Joshua Reynolds justly suspects. It was probably the interpolation of some player, and is better omitted, both in regard to sense and versification. RITSON agrees with Steevens, and adds 'foolish' before 'player.' MALONE says that the Folio's 'absurd' addition means 'not an hour more or less than an indeterminate number, for such is fourscore *and upward*.' KNIGHT denounces the omission of this phrase as a sacrilege not less than the breaking off of a limb from an ancient statue. 'Why, who is speaking? One who speaks logically and connectedly? No! one who immediately after says, "I fear I am not in my perfect mind." It was the half-consciousness of the "foolish, fond old man" which Sh. meant to express by the mixture of a determinate and an indeterminate idea.' WALKER (*Vers.* 156): The words are nonsense, it is true, but are they out of place in the mouth of Lear? HUDSON: The nonsense of them, indicating, as it does, some remains of Lear's disorder, is the very reason why they should be retained.

70. **I am: I am.**] COWDEN CLARKE: Never surely was the passionate weeping of a reticent woman more perfectly expressed in brief written words than these and the 'No cause, no cause' that follow. They so admirably portray the *suppressed* weeping natural to such a character as Cordelia's; concentrated and undemonstrative, yet intensely loving and earnest.

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If you have poison for me, I will drink it.
I know you do not love me; for your sisters
Have, as I do remember, done me wrong;
You have some cause, they have not.
Cor. No cause, no cause.
Lear. Am I in France?
Kent. In your own kingdom, sir.
Lear. Do not abuse me.
Doct. Be comforted, good madam; the great rage,
You see, is kill'd in him; * and yet 'tis danger
* To make him even o'er the time he has lost.*
Desire him to go in; trouble him no more
Till further settling.

74. *me*] *we* F$_4$.
75. *not*] *none* Han.
77. *me.*] *me?* Q$_4$.
78. Doct.] Gent. Ff.
78–82. *Be...settling.*] Theob. Prose, Qq. Three lines, ending *rage...go in,... fetling.* Ff, Rowe, Pope, Han.
79. *kill'd in him*] Ff, Rowe, Knt, Del. Dyce, Sta. Glo.+, Coll. iii, Sch. *cur'd* Han. *cured in him* Qq et cet.
79, 80. *and...lost.*] Om. Ff, Rowe, Pope, Han.
79. *'tis*] Jen. Ktly, Dyce ii, Huds. Sch. *'twere* Theob. Warb. Johns. *it is* Qq et cet.
80. *even*] *even go* Ktly.
he has] *h'as* Theob. Warb. Johns.
81. *trouble*] *And trouble* Pope, Han.

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79. **kill'd**] COLLIER: *Quell'd* was perhaps the poet's word, and *quell'd* and 'kill'd,' in most systems of short-hand, would be spelt with the same letters.

80. **even o'er**] WARBURTON: That is, to reconcile it to his apprehension. STEEVENS: I believe Warburton's explanation is just. The poor old king had nothing to tell, though he had much to hear. The speaker's meaning, therefore, I conceive to be—it is dangerous to render all that passed during the interval of his insanity, *even* (*i. e.* plain or level) to his understanding, while it continues in its present state of uncertainty. COLLIER: We may suspect some corruption, but the meaning is evident, and no alteration absolutely required. HUDSON: This means, *try to account for* the time, or to make the last day of his remembering tally or fit with the present. DELIUS prefers to consider 'even' as an adjective rather than as a verb. SCHMIDT (*Lex.* s. v. *even*, adj. 7): That is, to give a full insight into, a clear perception of. WRIGHT: To smooth over, render what had passed unbroken in his recollection. The sense is the same [whether it be taken as an adj. or as a verb], but it seems preferable to consider it as a verb. The danger consisted rather in allowing Lear's mind to exert itself in recalling the past than in telling him what had happened. SCHMIDT: A verb *to even* equivalent to *to smooth* is not to be found in Sh.

82. **settling**] BRIGHAM (*Am. Jour. of Insanity*, July, 1844): We confess, almost with shame, that, although near two centuries and a half have passed since Sh. thus wrote, we have very little to add to his method of treating the insane as thus pointed out. To produce sleep, and to quiet the mind by medical and moral treatment, to avoid all unkindness, and, when patients begin to convalesce, to guard, as he directs,

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Cor. Will 't please your highness walk? 83

Lear. You must bear with me. Pray you now, forget and forgive; I am old and foolish. 85

[*Exeunt all but Kent and Gentleman.*

* *Gent.* Holds it true, sir, that the Duke of Cornwall
* was so slain?

* *Kent.* Most certain, sir.

* *Gent.* Who is conductor of his people?

* *Kent.* As 'tis said, the bastard son of Gloucester. 90

* *Gent.* They say Edgar, his banished son, is with the
* Earl of Kent in Germany.

* *Kent.* Report is changeable. 'Tis time to look about;
* the powers of the kingdom approach apace.

* *Gent.* The arbitrement is like to be bloody. Fare you 95
* well, sir. [*Exit.*

* *Kent.* My point and period will be throughly wrought,
* Or well or ill, as this day's battle's fought. [*Exit.**

83. *Will 't*] Rowe. *Wilt* QqFf, Cap. (corrected in Errata).
your] *you* F$_2$.

84. *Pray you*] *Pray* Qq.

84, 85. *You...foolish.*] Prose, Q$_2$, Cam. Wr. Three lines, ending *me :...forgiue, ...foolifh,* in Q$_2$Ff+, Jen. Two lines, the first ending *me :* Cap. et cet.

85. *I am*] *I'm* Dyce ii, Huds.
[Exeunt...] Exeunt. Manet Kent and Gent. Qq (subs.) Exeunt. Ff.

86–98. Om. Ff, Rowe, Pope, Han.

86–96. *Holds...sir.*] Lines end *sir,... sir....said,...Edgar,...Kent,.....changeable .....kingdom.....arbitrement.....sir.* Cap. Lines end *sir,...sir...said,....Edgar,.... Kent,.....changeable.....kingdom....apace.... bloody...sir.* Steev. Bos. Knt, Sing.

86. *that*] Om. Cap.

90. *As 'tis*] *'Tis* Cap. *As it is* Mal. Ec.

93–96. Lines end *about,...apace...fir.* Qq.

95. *The*] *And the* Cap.
bloody] *most bloody* Cap. *a bloody* Steev. Bos.

96. [Exit.] Exit Gent. Theob. Om. Qq.

97. *throughly*] *thoroughly* Wh.

98. *battle's*] Theob. *battels* Qq.
[Exit.] Exit Kent. Theob. Om. Q$_2$.

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against anything likely to disturb their minds and to cause a relapse, is now considered the best and nearly the only essential treatment.

83. walk] SCHMIDT: That is, go, withdraw. [See III, iv, 111.]

85. COLERIDGE: How beautifully the affecting return of Lear to reason, and the mild pathos of his speeches, prepare the mind for the last sad, yet sweet, consolation of the aged sufferer's death!

86–98. JOHNSON: What is omitted in the Ff is at least proper, if not necessary; and it was omitted by the author, I suppose, for no other reason than to shorten the representation. MALONE: It is much more probable that it was omitted by the players, after the author's departure from the stage, without consulting him. [See Appendix, *The Text.*]

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ACT V

SCENE I. *The British camp near Dover.*

Enter, with drum and colours, EDMUND, REGAN, Gentlemen, *and* Soldiers.

Edm. Know of the duke if his last purpose hold,
Or whether since he is advised by aught
To change the course. He 's full of alteration
And self-reproving. Bring his constant pleasure.
[*To a Gentleman, who goes out.*
Reg. Our sister's man is certainly miscarried.
Edm. 'Tis to be doubted, madam.
Reg. Now, sweet lord,
You know the goodness I intend upon you;
Tell me,—but truly,—but then speak the truth,
Do you not love my sister?
Edm. In honour'd love.
Reg. But have you never found my brother's way
To the forfended place?
* *Edm.* That thought abuses you.
* *Reg.* I am doubtful that you have been conjunct
* And bosom'd with her, as far as we call hers.*

ACT V. SCENE I.] Actus Quintus. Scena Prima Ff (Scæna F_2).
The British...] Cap. (subs.) A Camp. Rowe.
Enter...] Ff. Enter Edmund, Regan, and their powers. Qq. Enter Bastard, Regan, Gentlemen, and Soldiers. Rowe. Enter Edmund, Regan, Gentleman and Soldiers. Warb.
2. *aught*] Theob. *ought* QqFf.
3. *course.*] Coll. *cours'e*, QqFf. *course?* Pope+, Jen.
He's] *he is* Q_2.
alteration] *abdication* Q_1.
4. *self-reproving*] Hyphened in Q_2. */elfereprouing* F_2.
4. *self-reproving. Bring*] *self-reproving brings* Pope.
[To...] Glo. To an Officer; who bows, and goes out. Cap. Om. QqFf.
8. *me,—but truly,—*] Johns. *me but truly*, Q_1Ff+. *me truly* Q_2. *me, but truly*, Cap.
9. *In*] *I*, Q_1. *I* Q_2. *Ay, in* Anon.*
10–14. Om. Johns.
11. *forfended*] *fore-fended* Ff.
11–13. Edm....*hers.*] Om. Ff+.
12, 13. *I am...hers.*] Prose, Q_1.
12–14. *I...madam*] Om. Cap.

4. constant pleasure] JOHNSON: His settled resolution. See 'constant will,' I, i, 41.
6. doubted] SCHMIDT (*Lex.*): That is, feared, suspected. [So also 'doubtful,' line 12.]

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Edm. No, by mine honour, madam.
Reg. I never shall endure her. Dear my lord,
Be not familiar with her.
Edm. Fear me not.—
She and the duke her husband!

Enter, with drum and colours, ALBANY, GONERIL, *and* Soldiers.

* *Gon.* [*Aside*] I had rather lose the battle than that sister
* Should loosen him and me.*
Alb. Our very loving sister, well be-met—
Sir, this I hear: the king is come to his daughter,
With others whom the rigour of our state
Forced to cry out. * Where I could not be honest,
* I never yet was valiant; for this business,

14. *madam*] Om. Pope, Han.
15, 16. *I never...her.*] Prose, Q_4. Two lines, the first ending *endure her* in Q_4.
16, 17. *Fear....husband*] Cap. One line, QqFf+, Jen.
16. *me*] Om. Ff+.
17. *husband*/] Del. Dyce, Glo.+, Huds. *husband.* QqFf, Sing. Sch. *husband*— Rowe et cet.
Enter...and Soldiers.] Enter...Soldiers. Ff. Enter Albany and Gonorill with troupes. Qq.
18, 19. Gon. *I...me.*] Theob. Prose, Q_4. Two lines, the first ending *battell*, in Q_4. Om. Ff, Rowe, Pope, Han.
18. [Aside] First by Theob.
I had] *I'd* Theob. Warb. Johns.
lose] Theob. *loose* Qq.
sister] *my sister* Ktly.
19. *loosen*] *cofin* Q_4.
20. *be-met*] *be met* Q_1F_4, Rowe+, Cap. Jen. Steev. Ec. Var. Knt.
21. *Sir, this I heard*] Ff, Rowe, Pope, Han. Knt, Dyce i, Sch. *For this I heare* Qq. *Sir, this I hear* Theob. et cet. *'Fore this, I hear,* Mal. conj.
23–28. *Where...nobly.*] Om. Ff.
24. *for*] *'fore* Theob.

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15. **endure**] DELIUS: That is, I never shall suffer her to be so intimate with you.

20. **be-met**] ABBOTT, § 438: In participles, *be-*, like other prefixes, is often redundant, and seems to indicate an unconscious want of some substitute for the old participial prefix. WRIGHT: The prefix here has apparently no force whatever. SCHMIDT: Only found here, and perhaps coined by Sh.

24–27. **for . . . oppose**] THEOBALD (followed by WARBURTON and JOHNSON) represents this speech as broken off by Edmund's interruption, and therefore has merely a comma and a dash after 'oppose.' He also supposes that 'for' is a contraction of *before*, and prints it '*fore*, and thus paraphrases the whole sentence: 'Before We fight this Battle, Sir, it concerns me, (tho' not the King, and the discontented Party;) to question about your Interest in our Sister, and the Event of the War.' He adds: 'And Regan and Gonerill, in their Replies, both seem apprehensive that this Subject was coming into Debate.' WARBURTON pronounces it 'a very plain speech,' and gives the meaning thus: This quarrel is just in one sense and unjust in another. As France invades our land, I am concerned to repel him, but as he *holds*, entertains and supports the king, and *others whom I fear* many *just and*

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* It toucheth us, as France invades our land,
* Not bolds the king, with others, whom, I fear,
* Most just and heavy causes make oppose.
* *Edm.* Sir, you speak nobly.*
Reg. Why is this reason'd?
Gon. Combine together 'gainst the enemy;
For these domestic and particular broils

25. *toucheth*] *touches* Q_2.
26. *Not.....others*] *Not the old king with others*, or *Not holds with the king, and others* or *Upholds the king and others* Mason.
26, 27. *Not....oppose*] In parenthesis, Theob.
26. *bolds*] *holds* Pope+, Jen. *holds to* Han. *holds for* Cap. Ec.
king,] *king;* Mal. Steev. Bos. Knt.
26, 27. *with...oppose*] Om. Sing. Ktly.
27. *oppose.*] *oppose,*— Theob. Warb. Johns.
28. Edm. *Sir,....nobly.*] Om. Pope, Han.
nobly] *odly* or *coldly* Mason.
30. *and particular broils*] *dore particulars* Q_2. *doore particulars,* Q_3. *particular*] *particulr* F_1.

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heavy causes make, or compel, as it were, to *oppose* us, I esteem it unjust to engage against them. CAPELL thus paraphrases: '*As* for this business,—it toucheth us as France invades our kingdom, not *as he* holds for the king, *in conjunction* with *the* others whom,' &c. STEEVENS: This business touches us as France invades our land, not *as it* 'bolds the king,' *i. e.* emboldens him to assert his former title. Thus in the ancient interlude of Hycke Scorner: 'Alas, that I had not one to *bold* me!' Again, in Hall's trans. of the *Fourth Iliad*, 1581: 'And Pallas bolds the Greeks,' &c. [As WRIGHT observes, Steevens is wrong here; it is not 'this business' that 'bolds the king,' but 'France,' as Warburton and Capell have justly interpreted it. For a long list of verbs like 'bolds' formed from nouns and adjectives, see ABBOTT, § 290.—ED.] CAMBRIDGE EDITORS: 'Not bolds the king' is usually interpreted as an elliptical phrase for 'Not as it emboldens the king.' This is, however, a very harsh construction, and the word 'bolds' occurs nowhere else in Sh. with this meaning, though we have, according to the most probable reading, 'dear'd' for 'endear'd' in *Ant. & Cleop.* I, iv, 44. Possibly these words are corrupt and a line has dropped out before them. Albany ought to say something of this kind: 'I should be ready to resist any mere invader, but the presence in the invader's camp of the king and other Britons, who have a just cause of enmity to us, dashes my courage.'

28. nobly] CAPELL: Edmund's reply is irony, and his 'nobly' a trisyllable. WALKER (*Vers.* 12) says that 'nobly' is not a fair instance of the expansion of a dissyllable into a trisyllable, like 'angry,' 'children,' &c., because 'nobly' is contracted from *noblely*. ABBOTT, § 477, cites it under that head.

30. particular] MALONE: *Doore* or *dore* of the Qq was probably a misprint for *dear*, i. e. important. STEEVENS: '*Door* particulars' signify, I believe, particulars at our very doors, close to us, and consequently fitter to be settled at home. COLLIER: The text of the Qq is impossible to strain to a meaning unless we suppose *door* misprinted for *poor*. MITFORD (*Gent. Maga.* p. 469, 1844): In 'doore particulars' of the Qq the *d* is only a *p* reversed. Read then, 'these domestic *poore* particulars.'

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Are not the question here.

Alb. Let 's then determine

With th' ancient of war on our proceeding.

* *Edm.* I shall attend you presently at your tent.*

Reg. Sister, you'll go with us?

Gon. No.

Reg. 'Tis most convenient; pray you, go with us.

Gon. [*Aside*] Oh, ho, I know the riddle.—I will go.

As they are going out, enter EDGAR *disguised.*

Edg. If e'er your grace had speech with man so poor,
Hear me one word.

Alb. I'll overtake you.—
[*Exeunt all but Albany and Edgar.*
Speak.

Edg. Before you fight the battle, ope this letter.
If you have victory, let the trumpet sound
For him that brought it; wretched though I seem,
I can produce a champion that will prove

31. *the*] *to* Qq, Cap. Steev. Var. Sing. Ktly.

Let's] *Let us* Qq, Steev. Var. Coll. Del. Wh.

31, 32. *Let's...proceeding.*] Prose, Q_1. First line ends *warre*, Ff+, Knt.

32. *th' ancient*] Ff+. *the auntient* Q_1. *the Ancient* Q_2. *th' ancients* Han. *the ancient* Cap. et cet.

proceeding] Ff+, Cap. Knt, Del. Wh. Sch. *proceedings* Qq et cet.

33. Edm. *I shall.....tent.*] Om. Ff, Rowe, Pope. Transferred to follow *here*, line 31, Theob. Warb.

36. *pray you*] *pray* Ff, Rowe, Pope, Han. Sch.

37. *Oh...riddle*] As 'Aside' by Cap. The whole line as 'Aside,' Han. Johns.

As....disguised.] Theob. Enter Edgar. Q_1. Exit. Enter Edgar. Q_2. Exeunt both the Armies. Enter Edgar. Ff. Exeunt. SCENE II. Manet Albany. Enter Edgar. Pope+, Jen. As they are going out, and Albany last, Enter Edgar. Cap.

38. *man*] *one* Q_2.

39. [Exeunt....] Exeunt Edm. Reg. Gon. and Attendants. Theob. Exeunt. (after *word*), Q_1. Om. Q_2Ff.

42. *wretched*] *wretch* $F_2F_3F_4$.

32. **ancient of war**] ECCLES: With such as are grown old in the practice of the military art. WALKER (*Crit.* iii, 283): Possibly 'th' ancient *men* of war.' [SCHMIDT suggests the same.] ABBOTT, § 479, thus scans: 'With th' ăn|ciént|of wár|on óur| proceédings.' WRIGHT: The line is metrically defective and may be corrupt. MOBERLY: As we should say with the Adjutant-General. The word is derived from the Italian 'anziano,' but seems to have got confused in English with 'ensign,' as a Yorkshireman speaks of 'the ancient of yon vessel.'

37. **riddle**] MOBERLY: You want me with you only that you may keep watch over all my dealings with Edmund.

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What is avouched there. If you miscarry,
Your business of the world hath so an end,
And machination ceases. Fortune love you!
Alb. Stay till I have read the letter.
Edg. I was forbid it.
When time shall serve, let but the herald cry,
And I'll appear again.
Alb. Why, fare thee well. I will o'erlook thy paper.
[*Exit Edgar.*

Re-enter EDMUND.

Edm. The enemy's in view; draw up your powers.
Here is the guess of their true strength and forces
By diligent discovery; but your haste
Is now urged on you.
Alb. We will greet the time. [*Exit.*
Edm. To both these sisters have I sworn my love;
Each jealous of the other, as the stung

46. *And...ceases.*] Om. Qq.
love] *loues* Ff, Rowe.
47. *I have*] *I've* Pope+, Jen. Sta. Dyce ii, Huds.
47–49. *I was...again.*] Prose, Q$_1$.
50. *I...paper*] Separate line, Walker (*Crit.* iii, 283).
o'erlook] *looke ore* Q$_2$.
thy] *the* Qq.
[Exit Edgar.] Dyce. Exit. (after *again*, line 49), QqFf.
Re-enter..] Theob. Enter.. QqFf.
51. *enemy's*] *enemies* Q$_1$. *Enemy'es* F$_3$.
52. *Here*] *Hard* Qq, Pope+.
guess] *queſſe* Q$_1$.
true] *great* Q$_1$, Jen.
53, 54. *By...you.*] One line, Qq.
53. *haste*] *haſt* QqFf.
[giving a paper. (after *discovery*), Jen. Showing a paper, Coll. iii.
54. [Exit.] Om. Q$_2$.
55. SCENE III. Pope+, Jen.
sisters] *ſiſter* Q$_1$.
56–58. *Each...enjoy'd,*] Two lines, the first ending *Adder*, Q$_1$. Three lines, ending *Adder,...one...enioy'd*, Q$_2$.
56. *stung*] *ſting* Q$_1$.

45. of] For instances of 'of' in the sense of 'as regards,' see ABBOTT, § 173, or 'of our demands Most free in his reply,' *Ham.* III, i, 13.

46. machination] JOHNSON: All designs against your life will have an end.

53. discovery] WRIGHT: Reconnoitring. Compare *Mach.* V, iv, 6, 'make discovery Err in report of us,' and *Ant. & Cleop.* IV, xii, 2.

53, 54. but . . . you] HEATH: But the urgency of the present exigence will allow you but a short time for the perusal of it. COLLIER: It appears from the (MS) that Edmund did not give, but showed, a paper to Albany. SCHMIDT paraphrases: the need, that you be not dilatory now falls to you. Hitherto you have let me do everything (witness the reconnoitring just finished), now you yourself must act.

54. time] JOHNSON: We will be ready to greet the occasion.

56. jealous] DELIUS: Suspicious. WRIGHT: Cotgrave gives 'Ialoux: m. ouse; f. Jealous; mistrustful, suspicious.' In Lowland Scotch 'to jalouse' is 'to suspect.'

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Are of the adder Which of them shall I take? 57
Both? one? or neither? Neither can be enjoy'd,
If both remain alive. To take the widow
Exasperates, makes mad her sister Goneril; 60
And hardly shall I carry out my side,
Her husband being alive. Now then we'll use
His countenance for the battle; which being done,
Let her who would be rid of him devise
His speedy taking off. As for the mercy 65
Which he intends to Lear and to Cordelia,—
The battle done, and they within our power,
Shall never see his pardon; for my state

58. *Both? one?*] *both one* Qq.
64. *who*] *that* Qq.
65. *the*] *his* Qq.
66. *intends*] *entends* Q_1. *extends* Q_2.
68. *Shall never*] *They shall ne'er* Han. *They shall never* Ktly.

61. **side**] MASON: 'I shall scarcely be able to make out my game.' The allusion is to a party at cards, and he is afraid that he shall not be able to make his side successful. Thus, in Massinger's *Unnatural Combat* [II, i] Belgarde says, 'if now, At this downright game, I may but hold your cards, I'll not pull down the side.' Again, in the *The Maid's Tragedy* [II, i]: '*Evad.* Aspatia take her part. *Dula.* I will refuse it; she will pluck down a side; she does not use it.' But the phrase is still more clearly explained in Massinger's *Great Duke of Florence* [IV, ii]: 'If I hold your cards, I shall pull down the side; I am not good at the game.' GIFFORD, in a note on the passage in *The Unnatural Combat*, says: The allusion is to a party at cards; to *set up a side* was to become partners in a game; to *pull*, or *pluck down a side* (for both these terms are found in our old plays), was to occasion its loss by ignorance or treachery. To this DYCE (*Gloss.*) adds: 'and to *carry out a side* was to carry out the game with success.' WHITE: The phrase should hardly need explanation as long as people take sides in games and in earnest. To WALKER (*Crit.* iii, 283) this phrase, strangely enough, seems to have been unfamiliar; he terms 'side' nonsense, adding '*suite*, I suppose.' LETTSOM, in a foot-note, says: 'If Walker is right, "carry out" is used almost in the new-fangled sense common of late years. It seems to have nearly the same meaning in the passage quoted by Steevens from *The Honest Man's Fortune*, IV, ii [Beau. and Fl. p. 424, ed. Dyce], 'thy greatness may . . . carry out A world of evils with thy title.'

67. ABBOTT, § 411, thinks this a confusion of two constructions (like IV, vi, 33), viz: '*let* the battle *be* done, *and* they' and 'the battle (being) done, they.' But WRIGHT gives a simpler explanation, that the nominative to 'shall' is omitted, as is frequently the case in sentences where the omission causes no obscurity. Of this omission there are numberless instances in Sh. See *Lear* II, ii, 114; II, iv, 41; *Ham.* II, ii, 67; III, i, 8.

68. **for my state**] JOHNSON: I do not think that 'for' stands here as a word of inference or causality. The meaning is rather: as *for my state*, it requires now, not *deliberation*, but *defence* and support. WRIGHT thinks 'for' can be taken in either sense.

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Stands on me to defend, not to debate. [*Exit.*

SCENE II. *A field between the two camps.*

Alarum within. Enter, with drum and colours, LEAR, CORDELIA, *and* Soldiers, *over the stage; and exeunt.*

Enter EDGAR *and* GLOUCESTER.

Edg. Here, father, take the shadow of this tree
For your good host; pray that the right may thrive;
If ever I return to you again,
I'll bring you comfort.
Glou. Grace go with you, sir! [*Exit Edgar.*

Alarum and retreat within. Re-enter EDGAR.

Edg. Away, old man; give me thy hand; away! 5
King Lear hath lost, he and his daughter ta'en.
Give me thy hand; come on.

SCENE II.] Scena Secunda Ff (Scæna F_3). SCENE IV. Pope+, Jen.
A field...] Cap. (subs.) A Field. Rowe. Another open Field. Theob.
Alarum within. Enter...] Alarum. Enter the powers of France ouer the ſtage, Cordelia with her father in her Land. Qq.
1. *tree*] *buſh* Qq, Jen.
3, 4. *If...comfort.*] One line, Q_4.
4. *go*] *be* F_3F_4+.
[Exit Edgar.] Pope. Exit. QqFf (after *comfort* Qq).
Alarum...] Alarum and retreat. Qq.
Re-enter...] Theob. Enter... Q_4 Ff. Om. Q_1.

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69. defend] RUSHTON (*Lex Scripta*, p. 77) thinks that this is used in the old sense of 'to command.'

4. Exit Edgar] SPEDDING (*New Sh. Soc. Trans.* Part I, p. 15, 1877–79): Suspicious as I am of all criticisms which suppose a want of art in Shakespeare, I could not but think that there are faults in *King Lear*. I could not but think that in the last two Acts the interest is not well sustained; that Lear's passion rises to its full height too early, and his decay is too long drawn out. I saw that in Shakespeare's other tragedies we are never called on to sympathise long with fortunes which are desperate. As soon as all hope for the hero is over, the general end follows rapidly. The interest rises through the first four Acts towards some great crisis; in the fifth it pauses for a moment, crests, and breaks; then falls away in a few short, sad scenes, like the sigh of a spent wave. But it was not so in Lear. The passion seemed to be at its height, and hope to be over, in the third Act. After that, his prospects are too forlorn to sustain an interest sufficiently animating; the sympathy which attends him too dreary and depressing to occupy the mind properly for half the play. I felt

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[4. Spedding's Division of Acts.]

the want of some coming event, some crisis of expectation, the hope or dread of some approaching catastrophe, on the turn of which his fortunes were yet to depend. There was plenty of action and incident, but nothing which seemed to connect itself sufficiently with *him*. The fate of Edgar or Edmund was not interesting enough; it seemed a separate thing, almost an intrusion upon the proper business of the play I cared only about Lear But, though this seemed to be a great defect, I was aware that the error might be in me; I might have caught the play in a wrong aspect, and I waited in the hope of finding some new point of view round which the action would revolve more harmoniously. In the mean time, there was another defect, of less moment, as I then thought, but so striking that I could not be mistaken in pronouncing it indefensible upon any just principle of criticism. This was the battle in the fifth Act; a most momentous battle, yet so carelessly hurried over that it comes to nothing, leaves no impression on the imagination, shocks the sense of probability, and by its own unimpressiveness makes everything insignificant that has reference to it. It is a mere blank, and, though we are *told* that a battle has been fought and lost, the mind refuses to take in the idea. How peculiarly important it was to avoid such a defect in this particular instance, I had not then observed; I was struck only with the harshness, unexampled in Shakespeare, of the effect upon the eye of a spectator In other cases a few skilful touches bring the whole battle before us—a few rapid shiftings from one part of the field to another, a few hurried greetings of friend or foe, a few short passages of struggle, pursuit, or escape, give us token of the conflict which is raging on all sides; and, when the hero falls, we feel that his army is defeated. A page or two does it, but it is done. As a contrast with all other battles in Shakespeare, observe that of which I am speaking. Here is the whole scene as it stands in the modern editions. [The first seven lines of this scene quoted, with all the stage-directions.] This is literally the whole battle. The army so long looked for, and on which everything depends, passes over the stage, and all our hopes and sympathies go with it. Four lines are spoken. The scene does not change; but 'alarums' are heard, and 'afterwards a retreat,' and on the same field over which that great army has this moment passed, fresh and full of hope, reappears, with tidings that all is lost, the same man who last left the stage to follow and fight in it. That Shakespeare meant the scene to stand thus, no one who has the true faith will believe. Still less will he believe that, as it stands, it can admit of any reasonable defence When Mr Macready brought out the play at Covent Garden, in 1839, he endeavored to soften the harshness of the effect by two deviations from the text. The French army did not pass over the stage, and so some room was left for imagining the battle already begun; and, during the absence of Edgar, five or six lines, transferred from a former scene, were put in the mouth of Gloster, by which some little time was given for its disastrous issue. Both these alterations are improvements on the text as it now stands, so far as they go, but they certainly go a very little way; and I think nobody can have seen the play, as then acted, without feeling that the effect of that scene was decidedly bad. When I saw it myself, the unaccountable awkwardness of this passage struck me so forcibly that I tried to persuade myself (all other appearances notwithstanding) that the play must have been left in an unfinished state. I had almost succeeded, when it suddenly occurred to me that, by a very simple change in the stage-arrangement, the whole difficulty might be made to disappear. Upon careful examination I found that every other difficulty disappeared

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[4. Spedding's Division of Acts.]

along with it; and I am now quite satisfied that it was the true arrangement which Shakespeare contemplated. My suggestion has this peculiar advantage and presumption in its favour, that it does not involve the change of a single letter in the original text. It is simply to alter the division of the Acts; to make the fourth Act close a scene and a half further on, with the exit of Edgar in the passage just quoted, and the fifth commence with his re-entrance. Thus the battle takes place between the Acts, and, the imagination having leisure to fill with anxiety for the issue, it rises into its proper importance as one of the great periods and passages of the story, and a final crisis in the fortunes of Lear. The first Act closes, as the first burst of Lear's rage is over, with the final renunciation of Goneril. The second leaves him in utter desolation, turned forth into the night, the storm gathering, madness coming on apace. At the conclusion of the third, the double tempest of the mind and of the elements has spent its fury, and the curtain falls upon the doubtful rumour of a new hope, and distant promise of retribution. At the point where I think the fourth was meant to end, suspense has reached its highest pitch; the rumours have grown into certainties; the French forces have landed; Lear's phrenzy has abated, and, if the battle be won, he may yet be restored; 'the powers of the kingdom approach apace;' the armies are now within sight of each other, and 'the arbitrement is like to be bloody.' Last of all, 'Enter' (to take the stage-direction as it stands in the old Quarto, *in which the divisions of the Acts are not marked*) 'Enter the powers of France over the stage; *Cordelia with her father in her hand*;' Gloster alone remains to 'pray that the right may thrive,' and, as the curtain falls, we feel that the 'bloody arbitrement' is even now begun, and that all our hopes hang on the event. Rising again, it discloses 'alarums and a retreat.' The battle has been fought. 'King Lear hath lost; he and his daughter ta'en;' and the business of the last Act is only to gather up the issues of those unnatural divisions, and to close the eyes of the victims. As there is nothing in Shakespeare so defective in point of art as the battle-scene under the present stage-arrangement, so, with the single change which I have suggested, there is not one of his dramas conducted from beginning to end with more complicated and inevitable skill. Under the existing arrangement, the pause at the end of the fourth Act is doubly faulty, both as interrupting the march and hurry of preparation before it has gathered to a head, and as making, by the interposition of that needless delay, the weakness and disappointing effect of the result still more palpable. Under that which I propose, the pause falls precisely where it ought, and is big with anxiety and expectation. Let the march of the French army over the stage be presented with military pomp and circumstance, 'Cordelia with her father in her hand' following (for thus the dependence of Lear and his fortunes upon the issue is brought full before the eye), and let the interval between the Acts be filled with some great battle-piece of Handel, and nothing more, I think, could be hoped or wished. On reviewing this paper, which was first written in 1839, I find nothing to add, except that the stage-direction in the Folio, which follows the *exit* of Edgar, and which I had overlooked, seems to point at an arrangement much like that which I have suggested. After both the English armies have appeared on the scene with drums and colours, and gone out, Edmund returns to report to Albany that the 'enemy is in view,' and to hasten his preparations for battle. Then follows: 'Alarum within. Enter, with drum and colours, Lear, Cordelia, and Soldiers, *over the stage* and *exeunt*.' Edgar, following, leaves Gloster behind the tree, and, promising to return if he survive, *exit*.

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Glou. No further, sir; a man may rot even here. 8
Edg. What, in ill thoughts again? Men must endure
Their going hence, even as their coming hither; 10
Ripeness is all. Come on.
Glou. And that's true too. [*Exeunt.*

8. *further*] *farther* Qq, Cap. Coll. Del. Wh. Glo.+.
9. Two lines, Ff. *again? Men*] *againe men* Q_1.
10. *even*] *ev'n* Pope+.
11. *all. Come*] *all; come* Rowe ii. *all, come* $F_1F_2F_4$. *all come* QqF_3.
Glou. *And...to.*] Om. Qq.
[Exeunt.] Om. Q_1. Exit. Q_2.

Then we have: 'Alarum and Retreat *within*,' and then 'enter Edgar' with news of the battle lost, and the capture of Lear and Cordelia. These are no 'excursions, and, therefore, it is plain that, though all three armies appeared on the stage with drums and colours immediately before the battle, no part of the battle was exhibited even in dumb show. It was to be made known only by the noise 'within;' during which the stage was empty. Whether any curtain was to be drawn, I do not know enough of the scenic arrangements of that time to say. But such an interval of suspended action, so accompanied with noises of battle in the distance, would have the same effect as a modern inter-act, with an orchestra playing appropriate music; provided only that it were understood to represent a period of indefinite duration. Considering, however, that immediately after the *exeunt* of Cordelia, Kent, the Doctor, and servants carrying Lear out in his chair, the stage had to be ready for three armies to pass over with drums and colours, it is easy to believe that the stage-manager found it more convenient to make the next scene the beginning of a new Act, and to use the interval for drawing up his troops.

11. **Ripeness**] STEEVENS: Compare *Ham.* V, ii, 210: 'the readiness is all.' WORDSWORTH (p. 292): In order that it may be really 'well' with us when we come to die, Sh. will tell us, no man better, what is the one thing needful. And with what a lightning-flash of condensed thought aud language does he teach the lesson! BIRCH (p. 425) sees in this nothing but materialism, likening man to fruit which must fall. [Birch has been already quoted once before, and he might have been quoted much more frequently; he goes laboriously through the tragedy, finding throughout rank atheism and materialism. Two quotations are quite enough, I think; perhaps two too many.—ED.]

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SCENE III. *The British camp near Dover.*

Enter, in conquest, with drum and colours, EDMUND; LEAR *and* CORDELIA, *as prisoners;* Captain, Soldiers.

Edm. Some officers take them away; good guard,
Until their greater pleasures first be known
That are to censure them.
Cor. We are not the first
Who with best meaning have incurr'd the worst.
For thee, oppressed king, I am cast down;
Myself could else out-frown false fortune's frown.
Shall we not see these daughters and these sisters?
Lear. No, no, no, no. Come, let's away to prison;
We two alone will sing like birds i' th' cage.
When thou dost ask me blessing, I 'll kneel down
And ask of thee forgiveness. So we 'll live,
And pray, and sing, and tell old tales, and laugh
At gilded butterflies, and hear poor rogues

SCENE III.] Scena Tertia. Ff (Scæna F$_2$). SCENE V. Pope+. The Scene continued. Theob.

The British...near...] Mal. The British...under... Cap. A Camp. Rowe. Om. Q$_1$Ff.

Enter...Captain, Soldiers.] Ff (subs.) Enter Edmund, with Lear and Cordelia prisoners. Qq.

2. *first*] *best* Qq.

3–5. *We...down;*] Two lines, the first ending *incurd*, Q$_4$.

3. *We are*] *We're* Pope+, Jen. Sta. Huds.

5. *I am*] Ff, Rowe, Pope, Han. Sch. *am I* Qq et cet.

6. *out-frown*] *outfrowne* Q$_1$.

8. *No, no, no, no*] *No, no* Qq.

12. *and sing*] Om. Q$_4$.

13. *hear poor rogues*] *heare* (*poore Rogues*) F$_4$. *hear—poor rogues!*— Sch.

2, 3. **their . . . That**] For instances of 'their' standing as the antecedent to the relative, see ABBOTT, § 218. Compare lines 51, 52 of this Scene.

2. **greater**] HUDSON: That is, the greater persons.

3. **censure**] STEEVENS: That is, pass sentence or judgement upon them. See III, v, 2.

6. **out-frown**] THE CAMBRIDGE EDITORS record an Anonymous conjecture of *out-face* for 'out-frown,' which is happy.—ED.

7. **sisters**] COWDEN CLARKE: A bitter sarcasm in simplest words, thoroughly characteristic in the woman of quiet expression with intense feeling.

8. **No, no, no, no.**] CAPELL'S learning at times so distorts his vision that he sees in these words the refrain of a song by Sir Philip Sidney (vol. i, p. 79, ed. Grosart), which 'should be deliver'd by Lear, not perhaps absolutely singing, but with a levity something approaching towards it; as is evident from the line immediately after, which owes it's birth to that circumstance.'

13. SCHMIDT thinks that the parenthetical '(poor rogues)' of the Ff is more

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Talk of court news; and we 'll talk with them too,
Who loses and who wins, who's in, who's out;
And take upon 's the mystery of things,
As if we were God's spies. And we 'll wear out,
In a wall'd prison, packs and sects of great ones
That ebb and flow by th' moon.
Edm. Take them away.
Lear. Upon such sacrifices, my Cordelia,
The gods themselves throw incense. Have I caught thee?
He that parts us shall bring a brand from heaven,

14. *we'll talk*] *we'll talkd* F_4.
too] *to* Q_4.
15. *loses*] *loo∫es* QqF_1F_2.
who's....who's] *who∫e....who∫e* Qq. *whos...whos* F_4.
16. *upon's*] *upon us* Cap. Steev. Ec. Var. Knt, Del. Sing. Ktly.
19. *by th'*] *bith'* Q_4.
21. Two lines, Ff.

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characteristic. [But the 'them' in the next line shows, I think, the erroneous punctuation of the Ff.—ED.]

17. **spies**] WARBURTON interprets this as 'spies placed over God Almighty, to watch his motions." HEATH [and everybody else] understands it as 'spies commissioned and enabled by God to pry into most hidden secrets.' JOHNSON: As if we were angels commissioned to survey and report the lives of men, and were consequently endowed with the power of prying into the original motives of action and the mysteries of conduct.

18. **packs and sects**] JOHNSON: 'Packs' is used for *combinations* or *collections*, as in a *pack of cards*. For 'sects,' I think *sets* might be more commodiously read. So we say, 'affairs are now managed by a new set.' 'Sects,' however, may well stand. MOBERLY: Sh. had seen the fall and death of the Earl of Essex, which was probably in his mind here.

20–25. BUCKNILL (p. 230): This is not mania, but neither is it sound mind. It is the emotional excitability often seen in extreme age, as it is depicted in the early scenes of the drama, and it is precisely true to the probabilities of the mind's history, that this should be the phase of infirmity displaying itself at this moment. Any other dramatist than Sh. would have represented the poor old king quite restored to the balance and control of his faculties. The complete efficiency of filial love would have been made to triumph over the laws of mental function. But Sh. has represented the exact degree of improvement which was probable under the circumstances, namely, restoration from the intellectual mania which resulted from the combined influence of physical and moral shock, with persistence of the emotional excitement and disturbance which is the incurable and unalterable result of passion exaggerated by long habitnde and by the malign influence of extreme age.

21. **incense**] WARBURTON: The thought is extremely noble, and expressed in a sublime of imagery that Seneca fell short of on a like occasion: 'Ecce spectaculum dignum ad quod respiciat intentus operi suo deus; ecce par deo dignum, vir fortis cum mala fortuna compositus.'

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And fire us hence like foxes. Wipe thine eyes; 23
The good-years shall devour them, flesh and fell,
Ere they shall make us weep; we'll see 'em starv'd first. 25
Come. [*Exeunt Lear and Cordelia, guarded.*

23. *eyes*] *eye* $F_1F_2F_4$+.

24. *good-years*] Glo.+, Mob. Sch. *good yeares* F_1. *good yeeres* F_2. *good years* F_3F_4, Rowe, Pope, Knt. *good* Qq. *good-jers* Theob. *goujeres* Han. Warb. Cap. Jen. *goujeers* Johns et cet.

them] *em* Qq.

flesh] *fleach* Qq.

25, 26. *Ere...Come.*] Pope. One line, Q_4. Two, the first ending *weepe?* Ff, Rowe.

25. *weep;*] Pope. *weepe?* QqFf. *weep,* Rowe ii.

'em] F_3F_4, Rowe, Pope, Theob. i, Han, Jen. Sing. Dyce, Sta. Wh. Ktly, Glo.+, Huds. Sch. *vm* Q_1. *em* Q_2. *e'm* F_1F_2. *them* Theob. ii et cet.

starv'd] Ff+, Sch. *ſtarue* Qq et cet.

26. *Come.*] Om. Q_2.

[Exeunt.....] Theob. Om. Q_4. Exit. Q_1Ff.

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23. **foxes**] UPTON (*Crit. Obs.* p. 218) imagined that there is here an allusion to Samson's foxes, but I believe no one since Upton's time has discovered the point of similarity. HEATH: An allusion to the practice of forcing foxes out of their holds by fire. CAPELL: But why a 'brand from heaven' to force him and his daughter out of their holds? This implies, in the first place, that *parting* them should be a work of no mortal, and secondly, the expressions are ominous, like those that drop from poor Gloucester [III, vi, 3]; a brand of heaven's ordaining does part them within a few minutes after. STEEVENS: Compare Harrington's trans. of *Ariosto*, B. xxvii, st. 17: 'Ev'n as a Foxe, whom smoke and fire doth fright, So as he dare not in the ground remaine, Bolts out, and through smoke and fires he flieth Into the Tarier's mouth, and there he dieth.'

24. **good-years**] HANMER: The French disease, from the French word *Gouje*, which signifies a common camp-trull. The words *Gouje* and *Goujer* were used as common terms of reproach among the vulgar, and the name of the disease was the *Goujeres*. FARMER: Resolute John Florio has sadly mistaken these *goujeers*. He writes, 'With a good yeare to thee!' and gives it in Italian, 'Il mal anno che dio ti dia.' STEEVENS: Golding in his *Ovid*, lib. iii, has fallen into the same error, or rather the same mis-spelling. 'Perfici quid enim toties per jurgia? dixit.' which is thus Anglicized: 'And what a goodyeare haue I woon by scolding erst? (she sed)'—p. 34. CROFT (p. 20) interprets it as *gougers*, i. e. men who gouge out eyes. DYCE (*Gloss.*): Cotgrave gives, '*Gouge* . . . a Souldiors Pug or Punke; a Whore that followes the Camp.' C. E. H. MORWENSTOW (*N. & Qu.* vol. v, p. 607, 1852): The usage of this word by Sh. is another proof that he took refuge in Cornwall, when he fled from the scene of his deer-stalking danger. The *Goujere* is the old Cornish name of the Fiend, or the Devil; and is still in use among the folk-words of the West. [See also to the same effect, JOHN DAVIES (*N. & Qu.*, 11 Mar. 1876).] HALLIWELL: 'Goodyears' is an ignorant perversion, such as I do not think was penned by Sh. WRIGHT: With the corruption of spelling, the word early lost its real meaning, and it is consequently found in passages where a sense opposite to the true one is intended.

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Edm. Come hither, captain; hark. 27
Take thou this note; go follow them to prison.
One step I have advanced thee; if thou dost
As this instructs thee, thou dost make thy way 30
To noble fortunes; know thou this, that men
Are as the time is; to be tender-minded
Does not become a sword; thy great employment
Will not bear question; either say thou'lt do 't,
Or thrive by other means.
Capt. I'll do 't, my lord. 35
Edm. About it; and write happy when th' hast done
Mark,—I say, instantly; and carry it so
As I have set it down.
* *Capt.* I cannot draw a cart, nor eat dried oats;
* If 't be man's work, I'll do 't.* [*Exit.* 40

27. *Come hither*] *Come thou hither* Han.
[Whispering. Rowe.
28. [Giving a paper. Mal.
29. *One step I*] *And step, I* Q_1.
29–35. *One...means.*] Six lines, ending *instructs thee,...fortunes:...is;... sword,...question,...meanes.* in Q_2.
32. *tender-minded*] Hyphen, Rowe ii.
33. *thy*] *my* Theob. Han.
34. *thou'lt*] *thout* Qq.
36. *About...th'*] *About; and write, when happy thou* Voss conj.
write happy] *write hasty* Eschenburg conj.
36. *th' hast*] F_3F_4. *th'ast* F_2, Wh. *thou'st* Rowe+, Jen. Sing. Ktly, Huds. Sch. *thou hast* Qq et cet.
37. *Mark,—I*] Cap. *Mark, I* Rowe+, Jen, Glo, Sch. *Marke I* QqFf. *Mark; I* Cam. Wr.
39, 40. Om. Ff+, Cap.
40. *If 't...man's*] *But if it be a man's* Ktly.
If 't] Walker, Dyce ii, Huds. *If it* Qq et cet.
I'll] Qq, Dyce ii, Glo.+, Huds Sch. *I will* Steev. et cet.
[Exit.] Exit Captaine. (after *down*, line 38) Ff. Om. Qq.

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28. note] MALONE: This was a warrant, signed by the Bastard and Goneril, for the execution of Lear and Cordelia. See lines 246, 247, and 253.

34. question] WARBURTON: By 'great employment' was meant the commission given him for the murder; and this, the Bastard tells us afterwards, was signed by Goneril and himself. Which was sufficient to make this captain unaccountable for the execution. MALONE: The important business which is now entrusted to your management does not admit of *debate;* you must instantly resolve to do it, or not. 'Question' here, as in many other places, signifies *discourse, conversation.* STEEVENS: So, in *Mer. of Ven.* IV, i, 73: 'You may as well use question with the wolf.'

36. write happy] WRIGHT: That is, describe yourself as fortunate. Compare 2 *Hen. IV:* I, ii, 30, 'Writ man'; and *All's Well,* II, iii, 67, 'And writ as little beard.' And in the same play, III, v, 69, F_4 reads, 'I write good creature.'

38. down] MOBERLY: That is, so that it may appear that Cordelia slew herself.

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Flourish. *Enter* ALBANY, GONERIL, REGAN, Captain, Soldiers.

Alb. Sir, you have show'd to-day your valiant strain,
And fortune led you well; you have the captives
Who were the opposites of this day's strife.
I do require them of you, so to use them
As we shall find their merits and our safety
May equally determine.
Edm. Sir, I thought it fit
To send the old and miserable king
To some retention * and appointed guard; *
Whose age had charms in it, whose title more,
To pluck the common bosom on his side,
And turn our impress'd lances in our eyes
Which do command them. With him I sent the queen.
My reason all the same; and they are ready

Flourish.] Om. $Q_qF_eF_3F_4$.
Enter...] Enter Albany, Goneril, Regan, Soldiers. Ff. Enter Duke, the two Ladies, and others. Qq (Enter the Duke Q_q).
41. SCENE VI. Pope+, Jen.
show'd] Ff+, Jen. Dyce i, Wh. Ktly, Sch. *shewed* Q_1. *shewne* Q_2. *shown* Cap. et cet.
42. *well; you*] *well you* Q_1.
the] *them* Ktly.
43. *Who*] *That* Qq, Glo.+.
44. *I*] Ff, Rowe, Pope, Han. Sch. *We* Qq et cet.
require them] *require then* Qq, Pope.
46. *Sir...fit*] *I thought fit* Pope, Han. *Sir, I thought fit* Cap.
47, 48. *To send...retention*] One line in Q_1, Ff, Rowe.
47. *send*] *faue* Q_1.
48. *and appointed guard*] Om. Q_1Ff, Rowe.
49. *had*] Ff, Rowe, Sch. *has* Qq et cet.
50. *common bosom*] *common bofome* $F_1F_2F_3$. *coren boſſom* Q_1. *common bloſſomes* Q_2. *common bosoms* Pope+.
on] *of* Qq.
his side] *this ſide* F_3F_4, Rowe.
52, 53. *queen. My reason all*] *queen My reaſon, all* Q_2.
53–55. *My...session.*] Lines end *to morrow,...hold*, Qq.

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41. strain] WRIGHT: Race, descent; A. S. *strȳnd*, from *strȳnan*, to beget. See *Much Ado*, II, i, 394.
43. opposites] See *Ham.* V, ii, 62.
48. retention] DELIUS: Confinement, custody; not elsewhere used by Sh. in this sense.
50. bosom] CAPELL: The affection of all men generally.
51. impress'd lances] STEEVENS: That is, turn the lancemen whom we have hired by giving them press-money.
51. in] For instances of 'in' with verbs of motion, see 'come In evil,' *Ham.* V, ii, 70; ABBOTT, § 159.
51, 52. our eyes Which] For the construction, see lines 2, 3, of this Scene.

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To-morrow or at further space t' appear
Where you shall hold your session. * At this time
* We sweat and bleed; the friend hath lost his friend;
* And the best quarrels, in the heat, are cursed
* By those that feel their sharpness.
* The question of Cordelia and her father
* Requires a fitter place.*
Alb. Sir, by your patience,
I hold you but a subject of this war,
Not as a brother.
Reg. That's as we list to grace him.
Methinks our pleasure might have been demanded,
Ere you had spoke so far. He led our powers,
Bore the commission of my place and person;
The which immediacy may well stand up
And call itself your brother.
Gon. Not so hot;
In his own grace he doth exalt himself
More than in your addition.
Reg. In my rights
By me invested, he compeers the best.
Alb. That were the most, if he should husband you.

54. *further*] *a further* Q_2, Jen. Mal. Ec.
55. *you...your*] *we...our* Han.
55, 56. *session...time We*] Theob. *ſeſſion at this time, mee* Q_1. *Seſſion at this time: we* Q_2.
55–60. *At...place.*] Theob. Lines end *bleed,.....quarrels.....ſharpes.....father.....place.* Qq. (*ſharpeneſſe* Q_2). Om. Ff, Rowe, Pope, Han.
58. *sharpness*] *ſharpes* Q_1.
61, 62. *I hold...brother.*] One line, Qq.
63. *might*] *ſhould* Qq.
66. *immediacy*] *immediacie* F_1. *immediate* Qq, Pope, Han.
67–69. *Not.....addition.*] Prose, Q_1. Two lines, the first ending *himſelfe*, in Q_2.
69. *addition*] *aduancement* Qq, Pope+, Cap. Jen. Steev. Ec. Var. Sing. Ktly.
69, 70. *In...best.*] One line, Qq.
69. *rights*] *right* Qq, Pope+, Jen.
71. Alb.] Ff+, Jen. Ec. Del. Sch. Gon. Qq et cet.

64. **so far**] I cannot think that this is the same phrase as 'You speak him far,' *i. e.* you praise him much, in *Cymb.* I, i, 24, although both DELIUS and SCHMIDT seem to consider the two phrases as equivalent.

66. **immediacy**] JOHNSON: That is, supremacy in opposition to subordination, which has *quiddam medium* between itself and power. MALONE: Compare 'most immediate to our throne,' *Ham.* I, ii, 109.

69. **addition**] Title. See II, ii, 22; *Ham.* II, i, 47; and Sh. *passim.*

71. [See Textual Notes.] CAPELL: This speech suits Goneril, who might want to

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Reg. Jesters do oft prove prophets
Gon. Holla, holla! 72
That eye that told you so look'd but a-squint.
Reg. Lady, I am not well; else I should answer
From a full-flowing stomach.—General, 75
Take thou my soldiers, prisoners, patrimony:
Dispose of them, of me; the walls are thine.
Witness the world, that I create thee here
My lord and master.
Gon. Mean you to enjoy him?
Alb. The let-alone lies not in your good will. 80
Edm. Nor in thine, lord.
Alb. Half-blooded fellow, yes.

72. *Holla, holla*] *Hola, hola* QqF$_1$, Cap.
72, 73. *Holla...a-squint.*] One line, Qq.
73. *a-squint*] Rowe. *a squint* QqFf.
75. *full-flowing*] Hyphen, Theob.
77. Om. Qq.
the walls are] *the walls is* F$_1$. *the whole is* Anon.* *the laws are* Anon.*
79. *him*] *him then* Qq.
80. *let-alone*] Hyphen, Cap.

know the whole of her sister's intention; and Albany's standing by, and enjoying their wrangling, seems better than mixing with it. [I really cannot see any sufficient reason here for deserting the Folio. Eleven lines further on, no one but Pope has ever thought of adopting the text of the Qq.—ED.]

73. **a-squint**] STEEVENS: 'Love being jealous makes a good eye look a-squint.' —Ray's *Eng. Prov.*

75. **stomach**] SCHMIDT: Wrath, passion.

77. **walls**] THEOBALD (Nichols's *Lit. Hist.* ii, 384): The *walls* of what? Of her soldiers, her prisoners, and her patrimony? Besides Regan is here in an open camp; had she been in an [*sic*] house, and given the Bastard the keys of the fore and back gate, she might with some propriety have told him the *walls were his*. But as the case is otherwise, I suspect she would say: '*they all* are thine.' [This reading HANMER adopted.] WARBURTON: A metaphorical phrase taken from the camp, and signifying to surrender at discretion. JENNENS: The reading most agreeable to the context, and to the traces of the letters in F$_1$, seems to be this: *thy will is mine.* DYCE quotes LETTSOM: 'Has not the editor of F$_2$ altered this improperly? and may we not read "*Yea, all is* thine?"' WRIGHT: The words refer to Regan's castle mentioned below in line 246. SCHMIDT: Assuredly this refers to Regan's person, which surrenders itself like a vanquished fortress, a very common metaphor in Sh. 'Rude ram, to batter such an ivory wall.'—*R. of L.* 464. 'The heavens hold firm The walls of thy dear honour.'—*Cymb.* II, i, 67. 'Painting thy outward walls so costly gay.'—*Son.* cxlvi.

80. **let-alone**] JOHNSON: Whether he shall not or shall, depends not on your choice. RITSON (p. 172) pronounces this paraphrase by Johnson 'absolutely unintelligible.' 'Albany,' he says, 'means to tell his wife, that, however she might want the power, she evidently did not want the inclination, to prevent the match.' [Ritson

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Reg [*To Edmund*] Let the drum strike, and prove my title thine. 82

Alb. Stay yet; hear reason.—Edmund, I arrest thee
On capital treason; and in thy arrest, [*pointing to Gon.*]
This gilded serpent.—For your claim, fair sister, 85
I bar it in the interest of my wife;
'Tis she is sub-contracted to this lord,
And I, her husband, contradict your bans.
If you will marry, make your loves to me;
My lady is bespoke.

Gon. An interlude! 90

82. Reg.] Bast. Qq, Pope.
[To Edmund] Mal Om. QqFf To the Bast. They offer to go out. Han.
thine] *good* Qq, Pope.

83. *Stay yet; hear reason*] *Stay: hear my reason:* Han.

84. *thy arrest*] *thine attaint* Qq, Jen. Sing. Sta. Ktly, Glo.+
[pointing to Gon.] Johns.

85. *sister*] *Sifters* Ff

86. *bar*] Rowe ii. *bare* QqFf.

87. *this*] *her* Q_4.

88. *your bans*] Mal. *your Banes* Ff+, Cap. Jen. Ec. *the banes* Qq.

89. *loves*] Ff, Rowe, Pope, Theob. Han. Warb. Cap. Knt, Dyce, Glo.+, Coll. iii, Sch. *loue* Qq et cet.

90, 91. Gon. *An interlude!* Alb.] Om. Qq, reading *My lady...Glofter* as one line.

90. *interlude*] Steev. *enterlude* Ff.

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does not put a hyphen in 'let-alone,' and evidently takes 'let' in the sense of *hindrance*.—ED.] DELIUS thinks that 'your' in this line is emphatic; that not *she*, but *he*, will prevent Regan's marriage.

82. [See Textual Notes.] CAPELL. Edmund's passions are not rais'd so high, nor he so fix'd in his 'title,' that he should want to 'prove' it by arms; 'tis the enflam'd Regan, who is ignorant of her forces' dismission, that is pushing him to it, and to an exit for that purpose, which is prevented by Albany. [It is doubtful whether 'Stay,' in the next line, refers to Regan's departure, as Hanmer and Capell evidently suppose; it may refer to Regan's order to the drum to strike.—ED.]

84. **thy arrest**] As far as I know, WRIGHT is the only editor who has attempted to explain *attaint* of the Qq; his note is simply: 'in convicting thee.' But, I fear, this interpretation is doubtful; it seems to defer the checking of Goneril until after the result of the combat has proved Edmund's treason; whereas Albany's object was to unmask his wife on the spot. This passage is the only one cited by SCHMIDT (*Lex.*) under the head of 'conviction, impeachment;' there is, therefore, presumably no parallel instance, to guide us, of its use in this sense. The chiefest objection that would be urged, to 'arrest' of the Ff, is, I suppose, its presence in the preceding line. But the argument is wearisome that Sh. never could have used the same word twice within the compass of a few lines. If it be true, Sh. is unlike any writer that ever lived in the tide of time (which in one sense is true, but not in the sense here meant). In arresting Edmund, Albany arrests Goneril, not 'on capital treason,' but in her matrimonial plans. Even without the authority of the Ff, 'arrest' seems preferable to *attaint*. Since writing this, SCHMIDT'S edition has reached me, and in it he says, 'Sh. does not use the noun *attaint* in the sense of *accusation*, and

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Alb. Thou art arm'd, Gloucester; let the trumpet sound. 91
If none appear to prove upon thy person
Thy heinous, manifest, and many treasons,
There is my pledge. I'll prove it on thy heart,
Ere I taste bread, thou art in nothing less 95
Than I have here proclaim'd thee.

Reg. Sick, oh, sick!

Gon. [*Aside*] If not, I'll ne'er trust medicine.

Edm. There's my exchange. What in the world he is
That names me traitor, villain-like he lies.
Call by the trumpet; he that dares approach, 100
On him, on you,—who not?—I will maintain
My truth and honour firmly.

Alb. A herald, ho!

* *Edm.* A herald, ho, a herald! *

Alb. Trust to thy single virtue; for thy soldiers,
All levied in my name, have in my name 105
Took their discharge.

Reg. My sickness grows upon me!

Alb. She is not well.—Convey her to my tent.—
[*Exit Regan, led.*

91. One line, Rowe. Two in Ff.
arm'd] *armed* Ff, Rowe, Sch.
Let...sound:] Om. Qq.
92. *person*] *head* Qq, Jen. Sing. Ktly, Glo. Wr.
94, 98. [throwing down a glove.] Mal.
94. *prove it*] *ma ke it* F_1. *make it* F_2F_4, Rowe, Knt, Del. Dyce i, Sta. Sch. *mark it* Anon.* *make good* Coll. (MS).
96. *sick!*] *sick*— Rowe+, Jen.
97. [Aside] First by Rowe.
medicine] Ff, Johns. Knt, Del. Dyce, Glo.+, Sch. *poy/on* Qq et cet.
98. *he it*] *hes* F_4.
100. *the*] Ff, Rowe, Pope, Han. Knt, Sch. *thy* Qq et cet.
101. *who*] *whom* Han. Ec.
103. Edm. *A...herald!*] Om. Ff+.
104. *virtue*] *virtues* F_3F_4, Rowe, Pope, Han.
105, 106. *All...discharge.*] One line, Qq.
106. *My*] *This* Qq, Theob. Warb. Johns. Jen. Steev. Ec. Var. Sing. Ktly.
107. [Exit Regan, led.] Theob. Om QqFf. Exit Reg. Rowe.

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the verb in his plays is equivalent to *convict of high treason*, not to *accuse of it*. There can be no reference to a conviction in the present passage.'—ED.]

94. prove] DELIUS upholds *make* by supposing that, according to a not uncommon construction in Sh., the noun, *proof*, is to be supplied from the preceding verb, 'prove;' and SCHMIDT refers to I, i, 58, where *love* is to be similarly supplied; he also suggests that *make* may stand for *do*, of which usage there are examples in Sh.

98. what] ABBOTT, § 254: Equivalent to *whoever*. Compare III, vi, 112.

104. virtue] STEEVENS: That is, valour; a Roman sense of the word. Thus Raleigh: 'The conquest of Palestine with singular virtue they performed'

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Enter a Herald.

Come hither, herald,—Let the trumpet sound,— 108
And read out this.

* *Capt.* Sound, trumpet!* [*A trumpet sounds.* 110

Her. [Reads] *If any man of quality or degree within the lists of the army will maintain upon Edmund, supposed Earl of Gloucester, that he is a manifold traitor, let him appear by the third sound of the trumpet; he is bold in his defence.* 115

* *Edm.* Sound!* [*First trumpet.*

Her. Again! [*Second trumpet.*

Her. Again! [*Third trumpet.*

[*Trumpet answers within.*

Enter EDGAR, *at the third sound, armed, with a Trumpet before him.*

Alb. Ask him his purposes, why he appears
Upon this call o' th' trumpet.

Her. What are you? 120

108. Enter a Herald.] As in Han. Om. Qq. After *firmly*, line 102, Ff, Rowe, Pope. After *ho!* line 103, Theob. Warb. Johns. After *me*, line 106, Cap. Mal. Steev. Bos. Sing. Ktly. After *herald!* line 103, Jen. Ec.

SCENE VII. Pope+, Jen.

108, 109. *Come...this.*] One line, Q_4.

108. *herald,—Let.....sound,—*] Cap. *herald, let...found,* QqFf.

trumpet] *Trumper* F_1.

110. Capt. *Sound, trumpet!*] Om. Ff+.

[A trumpet sounds.] Om. Qq.

111. Her. [*Reads*] Herald reads. Ff. Her. Qq.

111, 112. within the lists] in the hoaft Qq.

113. he is] he's Qq.

114. by] at Qq, Jen. Mal. Steev. Bos. Coll. Del. Sing. Sta. Wh. Ktly, Huds.

116. Edm. *Sound!*] Cap. Baft. *Sound?* Q_4. Baft. *Sound* Q_4. Om. Ff+.

116, 117, 118. [First, Second, Third] 1, 2, 3 Ff.

116–118. *Sound!...Again*] Continued to Her. by Jen.

116. [First trumpet.] Om. Qq.

117. Her. *Again!*] *Againe?* Q_4. *Againe.* Q_4.

[Second trumpet.] Om. Qq.

118. Her. *Again!* [Third trumpet. Om. Qq.

[Trumpet answers within.] Ff (him within F_3F_4). Om. Qq. After a pause a trumpet... Sta.

Enter...him.] Enter Edgar at the third found, with a trumpet before him. Qq. (with Om. Q_4). Enter Edgar armed. Ff.

120–122. *What.....summons?*] Two lines, the first ending *quality?* Qq.

116. Sound] JENNENS: The Qq are wrong in giving this to the Bastard. It was the Herald's business. CAPELL: The spirit of Edmund's character is here kept up; he anticipates the Herald, whose office he discharges himself.

119. Ask him] BLAKEWAY: This is according to the ceremonials of the trial by combat in cases criminal. 'The Appellant and his procurator first come to the gate

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Your name? your quality? and why you answer 121
This present summons?
Edg. Know, my name is lost;
By treason's tooth bare-gnawn and canker-bit;
Yet am I noble as the adversary
I come to cope.
Alb. Which is that adversary? 125
Edg. What's he that speaks for Edmund, Earl of Gloucester?
Edm. Himself. What say'st thou to him?
Edg. Draw thy sword
That, if my speech offend a noble heart,
Thy arm may do thee justice; here is mine.
Behold, it is the privilege of mine honours, 130

121. *your quality*] *and qualitie* Q_1. *and quality* Q_2, Jen.
why you] *why do you* Ktly.
122. *Know*] *O know* Qq.
122–125. *Know...cope.*] The lines end *tooth....mou't....all.* in Q_1. Three lines, ending *tooth....canker-bit...all?* in Q_2.
122, 123. *lost; By.....tooth*] Theob. *loſt by treaſons tooth.* Q_1. *loſt by Treaſons tooth:* Q_2, Ff, Rowe, Pope.
124. *Yet am I noble as*] *yet are I mou't Where is* Q_1. *Where is* Q_2.
125. *cope.*] *cope with all.* Q_1. *cope with all?* Q_2. *cope withal* Cap. Jen. Steev. Ec. Var. Knt, Coll. Del. Sing. Ktly.
125. *Which*] *What* Q_2.
128, 129. *That...arm.*] One line, Qq.
130. *the...honours*] Pope. *the priuiledge of my tongue* Qq, Cap. *my priuiledge, The priuiledge of mine honours* (reading line 130 as two lines), Ff, Rowe Knt, Del. Following the Ff, but read ing line 130 as one line, Coll. Sing. Wh. Ktly. Following the Ff, but reading as three lines, ending *my privilege.....profession...protest.* Johns.

... The Constable and Marshall demand by voice of herald, what he is, and why he comes so arrayed.'—Selden's *Duello*.

121, 122. Your . . . summons?] ABBOTT, § 382, removes the interrogation marks, and considers 'I ask' as understood before the whole sentence.

125. cope] For other instances of 'cope' as a transitive verb, signifying to *encounter*, see SCHMIDT (*Lex.*).

126. What's] See ABBOTT, § 254.

130. privilege] WARBURTON: The charge he is going to bring against the Bastard, he calls the 'privilege,' &c. To understand which phraseology, we must consider that the old rites of knighthood are here alluded to; whose oath and profession required him to discover all treasons, and whose privilege it was to have his challenge accepted, or otherwise to have his charge taken *pro confesso*. For if one who was no knight accused another who was, that other was under no obligation to accept the challenge. On this account it was necessary, as Edgar came disguised, to tell the Bastard he was a knight. JOHNSON: The 'privilege of this 'oath' means the privilege gained by taking the oath administered in the regular initiation of a knight professed. MALONE'S interpretation seems the best: Edgar says: 'Here I draw my

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My oath, and my profession. I protest,—
Maugre thy strength, place, youth, and eminence,
Despite thy victor sword and fire-new fortune,
Thy valour and thy heart,—thou art a traitor,
False to thy gods, thy brother and thy father,
Conspirant 'gainst this high illustrious prince,
And, from the extremest upward of thy head
To the descent and dust below thy foot,
A most toad-spotted traitor. Say thou 'No,'
This sword, this arm, and my best spirits are bent
To prove upon thy heart, whereto I speak,
Thou liest.

Edm. In wisdom I should ask thy name;
But, since thy outside looks so fair and warlike,

132. *Maugre*] *Maugure* Q_1.
place, youth] Ff+, Knt, Sing. Ktly, Sch. *youth, place* Qq et cet. *skill, youth* Coll. (MS).
133. *Despite*] *Despight* Qq. *Despise* Ff. *Spite of* Pope+.
victor sword] Cap. *victor-Sword* Ff+, Jen. Ktly, Sch. *victor, sword* Qq.
fire-new fortune] Rowe. *fire new Fortune* Ff. *fire new fortun'd* Qq.
135. *thy gods*] *the gods* Q_2, Cap.
136. *Conspirant*] *Conspicuate* Qq. *Conspirate* Cap.
illustrious] *illuſtirous* F_2.
138. *below*] *beneath* Qq, Jen. Steev. Ec. Var. Sing. Ktly, Huds.
foot] *feet* Qq, Jen. Steev. Ec. Var. Knt, Sing. Ktly.
139. *traitor. Say*] *traytor ſay* Q_1.
140–142. *This...liest.*] Two lines, the first ending *ſpirits*, Qq.
140. *are*] *As* Q_1. *Is* Q_2.
142. *should*] *ſholud* Q_1.

sword. Behold it is the privilege or right of my profession *to draw* it against a traitor. I protest, therefore,' &c. It is not the charge itself (as Warburton has erroneously stated), but the *right of bringing* the charge and maintaining it with his sword, which Edgar calls the privilege of his profession. MOBERLY: The words which begin the line seem corrupt. Perhaps the true reading may be, 'I hold it as the privilege of mine honour, My oath, and my profession;' that is, 'I hold here my sword, to which I am entitled by honourable birth, as well as by my oath and profession of knighthood.'

132. Maugre] WRIGHT: In spite of. See *Twelfth Night*, III, i, 163. Cotgrave has, 'Maulgré eux. Mauger their teeth, in spight of their hearts, against their wills, whether they will or no.'

132. It is not easy to see why the Qq should be here preferred; the immediate recurrence of the similar sounds is somewhat harsh: strength, youth, place, eminence.—ED.

142. wisdom] MALONE: Because, if his adversary was not of equal rank, Edmund might have declined the combat. Hence the herald proclaimed: 'If any man of quality or degree,' &c. So Goneril afterwards says: 'By the law of arms thou wast not bound to answer An unknown opposite.'

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And that thy tongue some say of breeding breathes,
What safe and nicely I might well delay
By rule of knighthood I disdain and spurn.
Back do I toss these treasons to thy head;
With the hell-hated lie o'erwhelm thy heart;
Which, for they yet glance by and scarcely bruise,
This sword of mine shall give them instant way,
Where they shall rest for ever.—Trumpets, speak!

[*Alarums. They fight. Edmund falls.*

Alb. Save him, save him!

Gon. This is practice, Gloucester;

144. *tongue*] *being* Qq.
some say] Qq, Mal. Knt, Del. Dyce, Glo.+, Sch. (*some fay*) Ff. *some 'say* Pope et cet.
145. Om. Qq.
146. *By rule*] *By right* Qq.
147. *Back...head;*] *Heere do I toſſe thoſe treaſons to thy head.* Q$_1$. Om. Q$_2$.
148. *hell-hated lie*] *hell hatedly* Qq.
o'erwhelm] *oreturnd* Q$_1$. *oreturn'd* Q$_2$.
149. *Which...and scarcely bruise*] *To which...scarcely bruising* Han.
scarcely] *ſcarely* F$_1$.
151. *they shall*] *thou shalt* Theob. Warb. Johns.

[Alarums. They fight. Edmund falls.] Han. (subs.) Alarums. Fights. (after *him!* line 152) Ff, Rowe. Om. Qq.
152. Alb. *Save*...Gon. *This*] Gon. *O, save him, save him; This* Theob. Warb. Huds. Gon. *Save him, O save him; this* Han. Gon. *Save him, save him; this* Jen.
Save him,] *Save him, ſir,* Cap. *O save him,* Steev. Bos. Coll. Del. Wh. Ktly.
152–155. *This...beguiled.*] Three lines, ending *armes...oppoſite,...beguild,* Qq.
152. *practise*] *meere practiſe* Qq. *mere practice* Jen. Steev. Ec. Var. Coll. Del. Sing. Wh. Ktly.

144. **say**] Proof. See *Mach.* IV, iii, 143, and note.

145. **What . . . delay**] ECCLES: What was that but the combat? And how can he be said to 'disdain and spurn' that which, without delay, he determines to undertake? I propose the alteration of one word, and to consider 'delay' as a noun instead of a verb: 'What safe and nicely I might *claim*, delay,' &c. Perhaps, *do* may be understood after 'might well,' and 'delay' be construed as an infinitive. Possibly 'disdain and spurn' may be supposed, as well as the following verb, to have a relation to 'those treasons' in the accusative; in this way a slight change would render the expression more natural: '*And* back do toss these,' &c. [Again, in line 148,] the sense would receive some improvement from reading '*May* the hell-hated lie,' &c. MALONE: I suppose the meaning is, 'That delay which by the law of knighthood I might make, I scorn to make.' 'Nicely' is punctiliously; if I stood on minute forms. SCHMIDT: 'Delay' is equivalent to *keep back, refuse.* Compare *As You Like It*, III, ii, 221: 'Let me stay the growth of his beard, if thou delay me not the knowledge of his chin.'

149. **Which**] For instances where 'which' is equivalent to *as to which*, see ABBOTT, § 272.

151. **Where**] CAPELL: 'Where' is *To where*, and the place meant is his 'heart.'

152. **Alb.**] THEOBALD (Nichols's *Lit. Illust.* ii, 384) thought that this was 'cer-

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By th' law of arms thou wast not bound to answer 153
An unknown opposite; thou art not vanquish'd,
But cozen'd and beguiled.
Alb. Shut your mouth, dame, 155
Or with this paper shall I stop it.—Hold, sir;
Thou worse than any name, read thine own evil.—
No tearing, lady; I perceive you know it.
Gon. Say, if I do, the laws are mine, not thine.

153. *arms*] *armes* Qq. *Warre* Ff+, Knt, Del. Sch.
wast] *art* Qq.
answer] *offer* Q_4.
155–158. *Shut...know it.*] Prose, Qq.
155. *Shut*] *Stop* Qq.
156. *stop*] *ſtople* Q_1.
stop it.] *stop it?* Coll. Del. Wh. *Hold, sir*] Om. Qq, Pope, Theob. Han. Warb. Given to 'Gon.' by Jen. [To Edg. Wh. Cap. MS.*
157. *name*] *thing* Qq, Pope, Theob. Han. Warb.
158. *No*] *nay no* Q_4. *Nay, no* Q_5, Jen
No tearing, lady;] *No tearing.* —*Lady*, Johns.
know it] *know't* Qq.
[Gives the letter to Edmund. Johns.
159, 160. *Say...for't?*] One line, Q Prose in Q_4.

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tainly a corruption either from *Amb.* or *Lad.*, to signify *both* the women, or *ladies*.' Afterwards, in his edition, he gave this speech to Goneril. ''Tis absurd,' he says, 'that Albany, who knew Edmund's Treasons and his own Wife's Passion for him, should be sollicitous to have his Life sav'd.' JOHNSON: Albany desires that Edmund's life might be spared at present, only to obtain his confession, and to convict him openly by his own letter. WALKER (*Crit.* ii. 185): Theobald was right in giving the words, 'O save him, save him' (as he properly read), also to Goneril. HALLIWELL: It strikes me that the exclamations are too passionate to be spoken by any but Goneril. She cries out when she sees him fall,—O save him, save him!—and then, turning to Gloucester (Edmund), tells him that he is not to consider this a legal victory, for the reasons that follow.

156. **Hold, sir;**] CAPELL: Albany sees Edgar's resentments carrying him to a present dispatch; which it behov'd him to hinder, as well for punishing Edmund with a death of more infamy as for getting out of him by torture or otherwise the whole iniquitous business in which he had been actor. DELIUS, in his first edition, followed Capell's interpretation, but in his second he adopted the correct view, pointed out by DYCE, who says: 'Hold, sir' is spoken to Edmund, 'Hold' being formerly a word commonly used when any one presented anything to another Compare 'Hold, therefore, Angelo,' &c., *Meas. for Meas.* I, i, 43; 'Hold, my hand,' &c., *Jul. Cæs.* I, iii, 117; 'But, hold thee, take this garland,' &c., *Ib.* V, iii, 85. [For many other instances, see SCHMIDT (*Lex.* s. v. *p.*) where, however, this present one from *Lear* is not cited.] SCHMIDT, in his edition, compares it to the French, *tenez*, and adds that 'from the manner in which the letter came into Albany's hands, Albany could not know whether Edmund was acquainted with its contents or not. Those editors who follow the Qq in line 161 should follow them here, and omit "Hold, sir."'

158. **No tearing,** &c.] For a somewhat similar incident, see *King Leir*, in Appendix, p. 401.

Who can arraign me for 't? [*Exit.*
Alb. Most monstrous! Oh!—
Know'st thou this paper?
Edm. Ask me not what I know.
Alb. Go after her; she's desperate; govern her.
Edm. What you have charged me with, that have I done;
And more, much more; the time will bring it out.
'Tis past, and so am I.—But what art thou
That hast this fortune on me? If thou 'rt noble,

160. *can*] *shal* Qq, Cap. Jen. Steev. Ec. Var. Sing. Sta. Ktly.
for't] *for it* Q$_x$.
[Exit.] Ff, Rowe, Knt, Sing. Sta. Ktly, Huds. Sch. Exit Gonorill. (after *know* line 161) Qq et cet.
160, 161. *Most...paper?*] Cap. One line, QqFf+, Jen. Del. Huds.
Most monstrous! Oh!—Know't] Glo. Wr. Mob. Sch. *Moſt monſtrous! O, know'ſt* Ff, Rowe, Huds. *Moſt monſtrous know'ſt* Q$_1$. *Monſter, knowſt* Q$_2$, Pope+, Jen. *Most monster-ous! know'st* Cap. Ec. Ktly. *Most monstrous! know'st* Steev. et cet.
161. Edm.] Baſt. or Edm. Ff, Rowe, Knt, Del. i, Sing. Sta. Ktly, Huds. Sch. Gon. Qq et cet.
know] *do know* Han.
162. [To an Officer, who goes out after her. Cap.
163. SCENE VIII. Pope+, Jen.
Two lines, the first ending *with*, Ff.
have I] *I have* Rowe ii+.
165–167. *'Tis...thee.*] Prose, in Q$_x$.
166. *thou'rt*] *thou bee'ſt* Q$_1$. *thou beeſt* Q$_2$. *thou art* Cap. Steev. Ec. Var. Knt, Del. Sing. Ktly.

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161. **Edm. Ask,** &c.] KNIGHT: Why should Albany address the question 'Know'st thou this paper?' to Goneril, when he had previously said to her: 'No tearing, lady; I perceive you know it'? DYCE: These words are manifestly those of Goneril in her desperation, and proved by Edmund's next speech not to belong to him. WHITE: These words are manifestly uttered by Goneril. HUDSON [following the Ff]: Albany might well ask Edmund, 'Know'st thou this paper?' for, in fact, Goneril's letter did not reach Edmund; he had not seen it. Edmund, with some spirit of manhood, refuses to make any answers that will criminate or blacken a woman by whom he is beloved; and then proceeds, consistently, to answer Edgar's charges. COWDEN CLARKE: We think that Albany's words, 'Go after her; she's desperate,' show that he is intended to say them immediately upon Goneril's uttering this refusal to be questioned, and then rushing out. [It seems to me, KNIGHT'S question is unanswerable. Albany has distinctly said to Goneril, 'I perceive *you* know it,' and Goneril has brazened it out, eliciting Albany's horrorstruck 'Most monstrous!' Is it likely that he asks her a second time whether she knows it? and that she should answer evasively to this second question after having already virtually confessed her knowledge? 'Know'st *thou* this paper?' is clearly addressed to Edmund, who refuses to know anything of the letter, but confesses that what he has been openly charged with, that he has done. The groan that breaks from Albany in line 160, at the revelation of his wife's abandoned effrontery, should not be omitted; it is as needful to the character as it is to the rhythm.—ED.]

166. **on**] WRIGHT refers to 'upon,' III, vi, 87.

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I do forgive thee.
Edg. Let's exchange charity. 167
I am no less in blood than thou art, Edmund;
If more, the more th' hast wrong'd me.
My name is Edgar, and thy father's son. 170
The gods are just, and of our pleasant vices
Make instruments to plague us.
The dark and vicious place where thee he got
Cost him his eyes.
Edm. Th' hast spoken right; 'tis true;
The wheel is come full circle; I am here. 175
Alb. Methought thy very gait did prophesy
A royal nobleness. I must embrace thee;
Let sorrow split my heart, if ever I

167. *Let's*] *Let us* Cap. Jen. Mal. Ec. Ktly.
charity] *our charity* Pope, Han.
169. *th' hast*] Ff. *thou'st* Rowe +. *thou hast* Qq et cet.
171. *pleasant*] *several* Mrs Griffith.
vices] *vertues.* Q_1. *vertues* Q_2.
172–174. *Make...eyes.*] Two lines, Qq (the first ending *vitious*, Q_1; the first ending *place*, Q_2).
172. *plague us*] *scourge vs* Qq, Theob. Warb. Johns. Cap. Jen. Steev. Ec. Var. Sing. *plague and punish us* Han. *plague us in their time* Ktly.
173. *thee he*] *he thee* Q_2.
174, 175. *Th'...here.*] Prose, Q_1.
174. *Th' hast*] Ff, Sch. *Thou'st* Rowe+, Sing. Wh. Ktly, Huds. *Thou hast* Qq et cet.
right; 'tis true] Ed. *truth* Qq. *right, 'tis true* Ff et cet.
175. *circle*] *circled* Q_1. *circkled* Q_2
176. [To Edgar. Han.
gait] Johns. *gate* QqFf.
178, 179. *Let.....father!*] One line, Qq.
ever I Did] *I did euer* Qq.

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167. **charity**] JOHNSON: Our author, by negligence, gives his heathens the sentiments and practices of Christianity. In *Hamlet* there is the same solemn act of final reconciliation, but with exact propriety, for the personages are Christians: 'Exchange forgiveness with me, noble Hamlet,' &c. COWDEN CLARKE: Can we believe that the most careful dramatist that ever wrote set down anything 'by negligence'? Is not the virtue of a magnanimous generosity proper to human nature in all ages and in all creeds?

169. **the more**] According to ABBOTT, § 480, the emphasis on this 'more' causes it, in scansion, to be prolonged. Abbott thus quotes and divides the line: 'If móre | the *mó* | *re* hást | thou wróng'd | (èd) mé.' See I, iv, 334. WHITE: I am inclined to think that this imperfect line is corrupted, and that it was written: 'If more, the more thou *then* hast *wronged* me.' [I have preferred to print the line exactly as it stands in the Ff.—ED.]

171. WORDSWORTH (p. 113): The same sentiment is in the Apocryphal *Book of Wisdom*, xi, 16: 'wherewithal a man sinneth, by the same also shall he be punished.'

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Did hate thee or thy father!
Edg. Worthy prince,
I know't.
Alb. Where have you hid yourself? 180
How have you known the miseries of your father?
Edg. By nursing them, my lord. List a brief tale;
And when 'tis told, oh, that my heart would burst!
The bloody proclamation to escape
That follow'd me so near,—oh, our lives' sweetness! 185
That we the pain of death would hourly die
Rather than die at once!—taught me to shift
Into a madman's rags, t' assume a semblance
That very dogs disdain'd; and in this habit
Met I my father with his bleeding rings, 190
Their precious stones new lost; became his guide,
Led him, begg'd for him, saved him from despair;
Never—O fault!—reveal'd myself unto him,

179. *I know't*] *I know it* Q_q, Mal. Ec. Sch. *I know it well* Han. Cap. Steev. At beginning of line 180, Han. Cap. Steev. Walker, Dyce ii, Huds. Sch. At end of line 179, QqFf et cet.

182–190. The lines end *Lord,..told... proclamation....neere,....death,....once.... rags...dis'dain'd:....rings*, Qq.

183, 184. *burst! The*] *burst the* Q_4.

185. *follow'd*] *followed* Qq, Sch.

186. *we...would*'] *with....Would* Qq. *with....we'd* Jen. Mal. Steev. Ec. Bos. Coll. Sing. Ktly, Dyce ii, Huds.

186. *hourly die*] *hourly bear* Pope+. *hourly fly* Jervis.

189. *That*] *The* Pope+.

191. *Their*] *The* Qq.
stones] *gems* Pope+.
new lost] *new-lost* Ktly.
lost; became] *loft became* Q_4.

193. *O fault!—*] (*O fault*) Ff, Rowe, Pope, Han. (*O Father*) Qq.

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180. WALKER (*Crit.* iii, 283): Arrange,—'I know't. | *Alb.* Where have you hid yourself? how have you known | The miseries of your father?' Or rather, perhaps,— | 'I know't. *Alb.* Where have you hid yourself? how-known,' | &c.

182. L!st] Although this is often used transitively, as here, may not *to* be here absorbed in the final *t* of 'List'?—ED.

186. If the text of the Qq be preferred, JENNENS's clever emendation, which has been adopted by many editors, follows naturally. DYCE, who was conservative, to timidity, in his first edition, adopted it in his second, when he was under the freer influence of LETTSOM and WALKER. (He was mistaken, however, in attributing it to MALONE.) But the text of the Ff is intelligible, as BOSWELL, DELIUS, and WRIGHT say, and change is needless. DELIUS remarks that in the text of the Qq the antecedent to 'That' is to be eliminated from the 'our' in the preceding lines.

186. die] BAILEY (ii, 99) thinks this is 'surely harsh language' [*i. e.* Jennens's text], and proposes *vie* in the sense of contend, strive, struggle.

193. fault] I am inclined to think that DELIUS is right here in giving this the

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Until some half-hour past, when I was arm'd;
Not sure, though hoping, of this good success,
I ask'd his blessing, and from first to last
Told him our pilgrimage; but his flaw'd heart,
Alack, too weak the conflict to support!
'Twixt two extremes of passion, joy and grief,
Burst smilingly.

Edm. This speech of yours hath moved me,
And shall perchance do good; but speak you on;
You look as you had something more to say.

Alb. If there be more, more woful, hold it in;
For I am almost ready to dissolve,
Hearing of this.

* *Edg.* This would have seem'd a period

194. *arm'd*] *armed* Q_1, Sch.
197. *our*] Ff, Rowe, Knt, Wh. Sch. *my* Qq et cet.
his] *this* F_4.
flaw'd] *flawed* Sch.
203. *more, more*] *any more more* Q_2.
204, 205. *For...this*] One line, Q_1.
205. *Hearing of this*] Om. Q_2.
205–222. Edg. *This...slave.*] Om. Ff, Rowe, Pope, Han.
205–208. *This....extremity.*] Theob. Three lines, ending *such...too much,... extremitie* Qq. Ending *such...sorrow... extremity* Warb.

meaning of *misfortune*, a meaning which it sometimes bears, although this instance is not cited by either DYCE or SCHMIDT in their *Glossaries*.

198, 199. **support! 'Twixt**] WALKER (*Crit.* iii, 284): Point rather 'the conflict to support Twixt two extremes,' &c.

202. **as**] As if. See III, iv, 15.

205. **Hearing of**] ABBOTT, § 178: A verbal noun. 'Hearing *of*' does not mean, as with us, 'hearing *about*.' Compare II, i, 39.

205–208. WARBURTON: This is corrupted into miserable nonsense. We should read it thus: 'This would have seem'd a period. But such | As love to amplify another's sorrow, | To much, would make much more, and top extremity.' DODD (ii, 134) ingeniously perverts this into a reproach on Edmund: 'The bastard, whose savage nature is well display'd by it, desires to hear more; the gentle Albany, touch'd at the sad tale, begs him no more to melt his heart; upon which, Edgar observes, sensibly affected by Edmund's inhumanity, "One should have imagined, this would have seem'd a period, a sufficient end of woe, to such as love not sorrow, who are not pleased to hear of the distresses of others; but another (a person of another and more cruel temper) to amplify too much, (to augment and aggravate that which is already too great) would still make much more (would still increase it), and top extremity itself," &c. Nothing can be plainer than this.' HEATH understands 'another' as referring to 'Kent, concerning whom the narration is immediately after continued.' 'But another (*i. e.* Kent) to amplify what was already too much, would make that much still more,' &c. CAPELL'S text reads: 'but, another;— | (To amplify too-much, to make much more, | And top extremity,)' | Capell's note on

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* To such as love not sorrow; but another,
* To amplify too much, would make much more,
* And top extremity.
* Whilst I was big in clamour, came there in a man,
* Who, having seen me in my worst estate,
* Shunn'd my abhorr'd society; but then, finding
* Who 'twas that so endured, with his strong arms
* He fasten'd on my neck, and bellow'd out

207. *too much*] *too-much* Cap. Steev. Ec. Var. Coll. Del. Dyce, Huds.
make much more,] *make much, more,* Johns. Jen. Sta.
209. *came there in*] *came there* Theob. Warb. Johns. Cap. Coll. Del. Sing. Dyce, Wh. Ktly, Huds.
210. *worst estate*] *worser state* Theob. Warb. Johns. *worse estate* Knt.
211. *then*] *now* Theob. Warb. Johns.
212. *that*] *had* Theob. Warb. Johns.
213. *fasten'd*] Theob. *faſtened* Qq.
bellow'd] *bellowed* Q$_c$.

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the passage I transcribe for the benefit of the reader, who is doubtless quite as competent as I am, 'to endow its purposes with words': 'The verses' form was most easy; the change of "would" into "to" presented sense, and points follow'd the sense. "much" and "too much" are put substantively; and "another" is—*take another*, indicated by the tone and the pause: by which tone too, we may conceive of what is put in parenthesis the sense following;—*since you will put me upon amplifying what is already too much, upon making much more, and topping extremity*, take another relation: The period contains a proper reproof of Edmund's unfeelingness.' STEEVENS thus paraphrases: 'This would have seemed a period to such as love not sorrow; but—another, *i. e.* but I must add another, *i. e.* another period, another kind of conclusion to my story, such as will increase the horrors of what has been already told.' MALONE inclines to Dodd's view: 'This, says Edgar, would have seemed the utmost completion of woe, to such as do not delight in sorrow; but *another*, of a different disposition, to amplify misery, would "give more strength to that which hath too much." Edgar's words, however, may have no reference to what Edmund has said, and he may only allude to the relation he is about to give of Kent's adding a new sorrow to what Edgar already suffered, by recounting the miseries which the old king and his faithful follower had endured. STEEVENS: Malone's explanation may be just; and yet it is probable that we are struggling with a passage, the obscurity of which is derived from its corruption. COLLIER: The disputed meaning seems to be: 'but I have yet another misfortune to relate, which will make the rest too much,' &c. MITFORD (*Gent. Mag.*, p. 469, 1844) thinks that a slight transposition will cure line 207, and proposes: 'To amplify, *would make much more too much.*' [All commentators, whether they understand 'another' as referring to *man* or to *misfortune*, have taken 'but' in an adversative sense; but WRIGHT gives what seems the true explanation; he says:] 'It seems better to take it as qualifying "another," as if [Edgar] said "one more such circumstance only, by amplifying what is already too much, would add to it, and so exceed what seemed to be the limit of sorrow." For this gerundial use of the infinitive, see III, v, 8.' [The unaided Qq text is synonymous with obscurity in almost every sentence.—ED.]

209 big] DELIUS: Loud

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* As he 'ld burst heaven; threw him on my father;
* Told the most piteous tale of Lear and him
* That ever ear received; which in recounting
* His grief grew puissant, and the strings of life
* Began to crack. Twice then the trumpets sounded,
* And there I left him tranced.
* *Alb.* But who was this?
* *Edg.* Kent, sir, the banish'd Kent; who in disguise
* Follow'd his enemy king, and did him service
* Improper for a slave.*

Enter a Gentleman, *with a bloody knife.*

Gent. Help, help, oh, help!
Edg. What kind of help?
Alb. Speak, man!
Edg. What means this bloody knife?
Gent. 'Tis hot, it smokes!

214. *threw him*] Theob. *threw me* Qq, Mal. Bos. Coll. i, Wh.
215. *Told the most*] *And told the* Q_2.
217. *puissant*] *piersant* Walker (*Crit.* iii, 284).
218. *crack. Twice*] Theob. *cracke twice*, Qq.
trumpets] *trumpet* Johns. Cap. Jen. Steev. Ec. Var. Knt, Sing. Ktly.
221. *Follow'd*] Theob. *Followed* Qq.
222. Enter...] Enter one with a bloudie knife. Qq. Enter a Gentleman. Ff. Re-enter Officer hastily, with a bloody knife. Cap.
223, &c. Gent.] Off. Cap.
223. SCENE IX. Pope+, Jen.
oh, help!] Om. Qq, Pope+.
223, 224. Edg. *What kind...knife?*] Alb. *What kinde of helpe, what meanes that bloudy knife?* Qq.
224. *this bloody*] Ff+, Knt, Cam. Sch. *that bloudy* Qq et cet.
'Tis] *Its* Qq. *It's* Cap.
224, 225. *'Tis...dead!*] As in Steev '85 after Cap. One line, ending *of*— Qq. Prose, Ff. First line ends *heart*, Rowe+, Jen.

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214. him] (See Textual Notes.) STEEVENS: There is tragic propriety in Kent's throwing himself on the body of a deceased friend; but this propriety is lost in the act of clumsily tumbling a son over the lifeless remains of his father. MALONE: Kent, in his transport of joy at meeting Edgar, embraced him with such violence as to throw him on the dead body of Gloucester. DYCE (*Remarks*, p. 232): Kent's tumbling down Edgar on the dead body of his father is an incident more suited to a comic pantomime than to a serious narrative in a tragedy. The progress of the error here is plain: '*him*'—'*'em*'—me.' Other corruptions may be traced in the same way; for instance, we sometimes find 'thou' where the sense positively requires 'yon,'—the progress of that error having been—'*yon*'—'you'—'thou.' WHITE: Does Edgar mean, 'Threw himself on my father'? the expression being like 'Ascends me into the brain.'

223. What kind of help?] W. W. LLOYD: I find something very expressive of the versatile and vigilant character of Edgar in this inquiry.

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It came even from the heart of—Oh, she's dead! 225
Alb. Who dead? speak, man!
Gent. Your lady, sir, your lady! and her sister
By her is poison'd; she confesses it.
Edm. I was contracted to them both; all three
Now marry in an instant.
Edg. Here comes Kent. 230
Alb. Produce the bodies, be they alive or dead.
[*Exit Gentleman.*
This judgement of the heavens, that makes us tremble,
Touches us not with pity. [*Enter* KENT.]—Oh, is this he?
The time will not allow the compliment
Which very manners urges.
Kent. I am come 235
To bid my king and master aye good night.
Is he not here?
Alb. Great thing of us forgot

225. *It came*] *came* F_3F_4.
Oh, she's dead!] Om. Qq. Cap. Mal. Steev.'93, Bos. Sing. Ktly.
226. *Who dead? speak, man!*] *Who man, speake?* Q_1. *Who man? speake.* Q_2. Cap. Mal. Steev. Ec. Bos. Sing. Ktly. *Who's dead? Speak man.* F_1+.
228. *poison'd*] Q_2Ff+, Cap. Steev. Var. Knt, Del. Dyce i, Wh. Sta. *poysoned* Q_1 et cet.
confesses] Ff+, Cap. Steev. Knt, Del. Sch. *has confeſt* Q_2. *hath confeſt* Q_1 et cet.
230. Edg....*Kent.*] Edg....*Kent sir.* (after *pity*, line 233), Qq, Jen. Steev. Ec. Var. Coll. Sing. Wh. Ktly.
Kent.] *Kent, sir.* Qq, Cap. Jen. Steev. Ec. Var. Sing. Ktly.
231. *the*] *their* Qq, Jen.
alive] *live* F_3F_4, Rowe, Pope, Han.
dead.] *dead*, Q_1. *dead:* Q_2. *dead;* F_1. *dead i* F_2.
[Exit Gentleman.] Cam. Exit Gent. (after *pity*, line 233), Mal. et cet. Om. QqFf.
232. *judgement*] *Iuſtice* Qq, Jen. *trembles*,] *irembles.* Ff.
233. *us*] Om. Q_2.
Enter Kent.] Q_2. After *Kent*, line 230, Ff+, Cap. After *allow*, line 234, Q_1.
Oh, is this he?] Alb. *O tis he*, Qq, Mal. *O is this ſhe?* F_3F_4, Rowe, Pope. Alb. *O! it is he.* Steev. Bos. Coll. Sing. Wh. Ktly. Alb. *O, is this he?* Jen. Ec. Coll. iii.
233–235. *Oh,...urges.*] Two lines, the first ending *allow*, Qq, Johns. Jen. Ec.
234. [To Kent. Han.
235. *Which*] *that* Qq, Cap.
urges] *urge* F_4, Rowe+, Jen. Ec.
235, 236. *I...night.*] One line, Qq.
235. *I am*] *Sir, I am* Han.
237 (and throughout the rest of the Scene). Alb.] Duke. Q_1.
237–239. *Great...Kent?*] Prose, Q_2.
237. *thing*] *things* Q_2.
forgot?] Pope. *forgot*, Q_1Ff. *forgot.* Q_2.

232, 233. TYRWHITT: If Sh. had studied Aristotle all his life, he would not perhaps have been able to mark with more precision the distinct operations of *terror* and *pity*.

235. manners] WRIGHT: Used as a singular in *Rom. & Jul.* V, iii, 213: 'What manners is in this?'

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Speak, Edmund, where's the king? and where's Cordelia?— See'st thou this object, Kent?

[*The bodies of Goneril and Regan are brought in.*

Kent. Alack, why thus?

Edm. Yet Edmund was beloved;
The one the other poison'd for my sake,
And after slew herself.

Alb. Even so.—Cover their faces.

Edm. I pant for life; some good I mean to do,
Despite of mine own nature.—Quickly send,
Be brief in it, to th' castle! for my writ
Is on the life of Lear and on Cordelia.
Nay, send in time!

Alb. Run, run, oh, run!

Edg. To who, my lord?—Who has the office? send
Thy token of reprieve.

Edm. Well thought on. Take my sword,
Give it the captain.

Alb. Haste thee, for thy life! [*Exit Edgar.*

239. [Pointing to the dead bodies. Han.

[The...in.] Qq. (After line 238) Dyce, Sta. Huds. Gonerill and Regans bodies brought out. (after *dead.* line 231) Ff+.

240–242. *Yet...herself.*] Prose, Q_2.

241. *poison'd*] *poysoned* Q_1.

244–248. *I pant...time.*] Prose, Q_2.

245. *mine*] *my* Qq.

246. *Be brief in it, to the*] (*Be briefe in it*) *to' th'* Ff. *Be briefe, int toth'* Q_1. *bee briefe, into the* Q_2, Pope+, Jen. *castle! for my writ*] Theob.(subs.) *Caſtle, for my Writ* F_1. *caſtle for my writ,* Qq. *Chaſtle for my Writ* F_2. *Caſtle for my Writ* F_3F_4.

247. *Is*] *tis* Q_2.

247. *and on*] *and* Rowe, Han. Jen.

248. *oh, run!*] *O run, make haste* Han.

249. *To...office?*] One line, Q_2Ff Rowe, Pope, Theob. i, Han.

To who] *To whom* F_3F_4+, Jen. Ec. Coll. Del. Wh. Ktly, Huds.

has] *hath* Qq, Glo.+

251, 252. *Well...captain.*] One line, Q_2.

sword, Give] *ſword the Captaine, Give* Q_1, Jen.

252. Alb.] Edg. Ff+, Jen. Steev. '78, Sch.

[Exit Edgar.] Mal. Exeunt Edgar, and Others. Cap. Exit Messenger. Theob. Exit a Captain. Sch. Om. QqFf.

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246. brief] WRIGHT: Generally used of a narrative, and not of an action. Compare *Rich. III:* II, ii, 43: 'If you will live, lament; if die, be brief.'

249. To who] See IV, iii, 7.

251, 252. Noteworthy is the dramatic reading of Q_2, followed by JENNENS: 'Take my sword, The Captain—give it the captain.'—ED.

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Edm. He hath commission from thy wife and me
To hang Cordelia in the prison, and
To lay the blame upon her own despair,
That she fordid herself.

Alb. The gods defend her!—Bear him hence awhile.

Re-enter LEAR, *with* CORDELIA *dead in his arms;* EDGAR, Captain, *and others following.*

Lear. Howl, howl, howl! Oh, you are men of stones!
Had I your tongues and eyes, I 'ld use them so
That heaven's vault should crack! She's gone for ever!
I know when one is dead and when one lives.
She's dead as earth! Lend me a looking-glass;
If that her breath will mist or stain the stone,

253–256. Prose, Q_2. Four lines, ending *me,...lay...despaire...her felfe*, Q_1.

256. Om. Q_2, Pope, Theob. Han. Warb. Cap. Mal.

257. [Edmund is borne off. Theob. Re-enter...] Dyce. Enter... QqFf. Lear...] Lear with Cordelia in his armes. QqFf. dead] Rowe. Edgar...following.] Edgar, and the rest, return. Cap. Edgar, Officer, and Others. Mal. Om. QqFf.

258. SCENE X. Pope+, Jen. *Howl,*] Three times in Ff, Rowe, Knt, Del. Four times, Qq et cet. *you*] *your* F_3F_4. *stones*] *stone* Pope+, Dyce ii, Huds. Coll. iii.

259. *I 'ld*] *I would* Qq.

260. *She's*] *O, fhe is* Q_2, Cap. Jen. Steev. Ec. Var.

263, 264. *If...lives.*] One line in Q_2.

263. *or*] *and* Q_2, Jen.

256. fordid] Destroyed. See *Ham.* II, i, 103; V, i, 209.

258. stones] WALKER (*Crit.* i, 237) cites this passage, in his Article xxxviii: On the frequent interpolation and omission of the final *s* in F_1; so frequent, indeed, is this addition of the final *s*, that Walker 'would incline to think it originated in some peculiarity of Shakespeare's handwriting, were it not that its frequency varies in different parts of the Folio, being comparatively rare in the Comedies (except, perhaps, in the *Winter's Tale*), more common in the Histories, and quite common in the Tragedies.' The following occur in the present tragedy, as noted by Walker: 'Place *sinnes* with Gold . . . Arme it in ragges,' IV, vi, 163; 'To come betwixt our *sentences* and our power,' I, i, 169; 'Since that respect and *Fortunes* are his love,' I, i, 247; 'He saies my Lord, your *Daughters* is not well,' I, iv, 49; 'And machi nation ceases, Fortune *loues* you,' V, i, 46; 'For your claime faire *Sisters*,' V, iii, 85; and this present passage, to which a similar phrase occurs *Mer. of Ven.* IV, i, 31: 'From brassie bosomes, and rough hearts of *flints*.' So too in *Rich III:* III, vi, 224: 'Call them againe, I am not made of *Stones*.' Of this error in the spelling of *stones* Walker candidly says that its 'being so often repeated leads me to doubt whether it is an error at all.'

263. stone] COLLIER: This is altered to *shine* by the (MS) with great appearance of fitness, but we adhere to the old text as intelligible. 'Stone' and *shine*

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Why, then she lives!
Kent. Is this the promised end? 264

264. *Why, then she*] *She then* Q$_4$.

might be confounded by the old printer, and it was certainly the *shine* of the glass that was to be misted, or stained, by the breath of Cordelia. We relinquish *shine* unwillingly. DELIUS: Lear refers to a crystal mirror. [Both COLLIER and SINGER withdrew their conjectures of *steel* and *same* respectively.]

264, 265. **Is . . . horror?**] CAPELL was the first to point out that 'the "horror" of which this sight was the image, according to Edgar, is—the horror of the last day, or day of judgement, call'd emphatically—*that* horror.' STEEVENS at first thought that Kent meant to ask: Is this conclusion such as the present turn of affairs seemed to promise? Or is it only, as Edgar replied, a representation of that horror which we suppose to be real? but Steevens afterwards acknowledged the excellence of the following explanation by MASON: By the 'promised end' Kent does not mean that conclusion which the state of their affairs seemed to promise, but the end of the world. In *St. Mark's Gospel*, when Christ foretells to his disciples the end of the world, and is describing to them the signs that were to precede, and mark the approach of, our final dissolution, he says: 'For in those days shall be affliction such as was not from the beginning of the creation which God created, unto this time, neither shall be;' and afterwards he says, 'Now the brother shall betray the brother to death, and the father the son; and the children shall rise up against their parents, and shall cause them to be put to death.' Kent, in contemplating the unexampled scene of exquisite affliction which was then before him, and the unnatural attempt of Goneril and Regan against their father's life, recollects these passages, and asks, whether that was the end of the world that had been foretold to us. To which Edgar adds, Or only a representation or resemblance of that horror? So Macbeth, when he calls upon Banquo, Malcolm, &c. to view Duncan murdered, says: '—up, up, and see The great doom's image!' There is evidently an allusion to the same passage in Scripture in a speech of Gloster's which he makes, I, ii, 98, &c. If any critick should urge it as an objection to this explanation, that the persons of the drama are pagans, and, of consequence, unacquainted with the Scriptures, they give Sh. credit for more accuracy than I fear he possessed. STEEVENS: This note deserves the highest praise, and is inserted with the utmost degree of gratitude to its author. [Although Mason's view, for which a hint may have been supplied by Capell, is probably correct, yet the following note by HENLEY deserves consideration:] Does not this exclamation refer to the confidence expressed in her letter to himself, 'that—seeking to give losses their remedies—she should find time amidst the enormities of the state, to obtain the full effect of her purpose?' As these words (supposing this to be their reference in the mouth of Kent) were not addressed to Edgar, there is no necessity for considering them as understood by him in their proper sense; his resumption, therefore, or rather adaptation of them, may not only admit, but even require, a different interpretation. Mason's is an ingenious, and may be the true one; for, though the passage of *St. Mark*, which he cites, does not refer to the 'end of the world' (as he might have learned from the 30th verse of the same chapter), but to the destruction of Jerusalem and the Jewish state, yet the prediction itself is vulgarly received in the sense in which he applies it. HALLIWELL: The reference

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Edg. Or image of that horror?
Alb. Fall and cease. 265
Lear. This feather stirs! she lives! If it be so,
It is a chance which does redeem all sorrows

265. Edg. *Or....cease*] Om. Pope, Theob. Han. Warb. *Or...horror?*] *Or...horror.* Q_2Ff. *Or...horror*— Johns. *O...horror!* Cap. 266–268. *This....felt.*] Prose, Q_2. 267. *which*] *that* Q_2, Cap. Jen. Steev. Ec. Var. Sing. Ktly, Huds.

is to the unexpected catastrophe, so unlooked for just at the moment when everything seemed to promise a happy termination to the innocent and injured parties in the drama.

265. **Fall and cease**] CAPELL: These words were made very intelligible by the action accompanying; the wide display of his hands, and the lifting-up of his eye, both directed towards the heavens, would shew plain enough that it is they who are call'd upon to *fall*, and crush a world that is such a scene of calamity . . . [The words mean] Fall, heaven! and let things cease!' JENNENS tells us, 'till a better emendation is proposed,' to read as in his text: '*Edg.* O image of true honour! *Alb.* Fair and chaste.' 'Which,' adds Jennens, 'is a very natural exclamation on the murder of so amiable a creature.' STEEVENS: Albany is looking with attention on the pains employed by Lear to recover his child, and knows to what miseries he must survive when he finds them to be ineffectual. Having these images present to his eyes and imagination, he cries out: 'Rather fall, and cease to be at once, than continue in existence only to be wretched.' So in *All's Well*, to *cease* is used for to *die;* and in *Ham.* the death of Majesty is called "the *cease* of majesty." See III, i, 7. MALONE: I doubt whether this speech is addressed to Lear. MASON: Possibly this might be an allusion to the theatre, and Albany may mean to say, 'Let fall the curtain, and end the horrid scene.' DAVIES (*Dram. Misc.* ii, 212): Perhaps Albany means, 'Lower your voice, and cease all exclamation, lest you interrupt the dying king.' This is not unlike to the word 'quietness' in *Ant. & Cleop.*: Charmian, on the Queen's fainting, whispers to Iras, 'O quietness!' DELIUS supposes that Edgar and Albany continue Kent's train of thought. Kent asks: Is this the promised end of the world? Or the image of that horror? asks Edgar. Of that fall and cease? continues Albany. 'Fall and cease' are, therefore, to be considered substantives, and in apposition to 'that horror.' In his text Delius puts an interrogation-mark after 'cease.' MOBERLY seems to adopt Delius's view: '"Yes," replies Albany, "of the general fall and cessation of all things."' [Would not the gaze of every spectator be riveted horrorstruck upon Lear and Cordelia? and is it likely that Albany's attention would be so far diverted from the sight as to reply to Edgar's question, which really needed no answer? If 'Fall and cease' be addressed to Lear, there is a curt harshness in the words which is scarcely in keeping with Albany's character. I have tried in vain to find authority for interpreting 'Fall' in the sense of 'Fall back,' 'Give way.' Then the sentence might be addressed to Kent and Edgar, and equivalent to 'Make room, and hush.' After all, Capell's interpretation may be the true one; and yet, an address to the Heavens, unaccompanied by any invocation, is unusual, to say the least.—ED.]

266. **feather**] WHALLEY: Compare 2 *Hen. IV:* IV, v, 31, 32: 'By his gates of breath There lies a downy feather which stirs not.'

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That ever I have felt.
Kent. O my good master! 268
Lear. Prithee, away!
Edg. 'Tis noble Kent, your friend.
Lear. A plague upon you, murderers, traitors all! 270
I might have saved her! now she's gone for ever!—
Cordelia, Cordelia! stay a little. Ha!
What is't thou say'st?—Her voice was ever soft,
Gentle and low, an excellent thing in woman.—
I kill'd the slave that was a-hanging thee. 275
Capt. 'Tis true, my lords, he did.
Lear. Did I not, fellow?
I have seen the day, with my good biting falchion
I would have made them skip. I am old now,

268. *O my*] *A my* Qq. *Ah! my* Jen. [Kneeling. Theob.
270–275. Prose, Q_2.
270. *you,*] *your* Q_1. *murderers,*] *Murderors,* F_2. *murtherers,* F_3F_4. *murderous* Q_1. *murdrous* Q_2. Johns. Jen.
272. *Ha!*] Om. Q_2. (Begins line 273), Cap.
273. *say'st*] *fayest* Q_1. *fayst* Q_2. *faist* Ff.
274. *woman*] *women* Qq. Jen.
275. *a-hanging*] Hyphen, Dyce.
276. Capt.] Gent. Ff.
276–280. *Did....straight.*] Lines end *day,...would...now,...you?...straight.* Q_1. Prose, Q_2.
277. *I have*] *I ha* Q_2. *I've* Pope+, Dyce ii, Huds.
with my good] *that with my* Q_2. *falchion*] *Fauchon* Q_1. *Fauchion* Q_2. *Faulchion* Ff.
278. *them*] *him* Ff, Rowe, Sch.

270. **murderers**] MOBERLY: They have distracted his attention for a moment, and in that moment he might have saved his child.

271. **I might have**, &c.] SCHMIDT adopts in his text an emendation, which, he says, was proposed by EMIL PALLESKE: '*Ye* might have,' &c. 'This emendation,' Schmidt adds, 'is so obvious and simple as to need no vindication.' [Does not the preceding note by Moberly reveal that change is needless?—ED.]

273. **voice**] MOBERLY: This wonderfully quiet touch seems to complete the perfection of Cordelia's character, evidently the poet's best loved creation, his type of the ideal Englishwoman. Her voice was the outward signature of her graciously-tempered nature. Burke's description of his wife is a master's variation on Shakespeare's theme: 'Her eyes have a mild light, but they awe you when she pleases; they command, like a good man out of office, not by authority, but by virtue. Her smiles are inexpressible. Her voice is a soft, low music, not formed to rule in public assemblies, but to charm those who can distinguish a company from a crowd. It has this advantage, you must be close to her to hear it.'

275. **a-hanging**] See ABBOTT, § 24.

277. **falchion**] WRIGHT: Properly a curved sword, a scimetar. In the Authorized Version of *Judith*, xiii, 6, it is spelled 'fauchin.'

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And these same crosses spoil me.—Who are you?
Mine eyes are not o' th' best; I'll tell you straight. 280
Kent. If fortune brag of two she loved and hated,
One of them we behold.
Lear. This' a dull sight.—Are you not Kent?
Kent. The same,
Your servant Kent. Where is your servant Caius?

280. *not o' th'*] *not othe* Q_1. *none o'th* Q_2, Rowe+, Cap. Jen. Steev. Var. Sing. Ktly. *o'th* F_2. *o' th'* F_3F_4.
281. *brag*] *braged* Qq.
and] *or* Qq.
282. *we*] *you* Jen.
283. *This' a dull sight*] Walker, Sch. *This is a dull light* Jen. Wh. Huds. Coll. iii (*'Tis* Huds.). Om. Qq, Pope, Theob. Han. Warb. *This is a dull fight* Ff et cet.
283. *you not*] *not you* Qq.
283, 284. *The same,...Caius?*] As in Cap. One line, Qq. Two, the first ending *Kent*, in Ff+, Jen. Mal. Sch.

281, 282. **If ... behold**] CAPELL: In Kent's speech the two objects of fortune's love and her hate are,—himself, and his master; they had both felt them, and both in extremity, hence the making her 'brag' of what had afforded her so notable a display of her power: of these two, says the speaker, you (the person spoke to) 'behold' one, and I another. ECCLES: I think Kent speaks of the object of her 'love' indefinitely, without intending any particular person, but considers *himself* as the object of her 'hate.' MALONE: Kent may be only thinking of Lear, the object of her hate. MASON is non-committal, and tells us that 'the latter,' whom we now behold, is the object of fortune's hate, but he does not tell us whether 'the latter' is Lear or Kent. DELIUS thinks it refers to Lear, as does also MOBERLY, 'if the reading is correct.' [Justice has scarcely been done, I think, to Jennens's reading here; which might be improved, perhaps, by changing, as more in accordance with the *ductus literarum*, *you* to *ye*. Thus read, Kent refers to himself, in answer to Lear's question, 'Who are you?'—ED.]

283. **This ... sight**] CAPELL changed this phrase to 'This *sight of mine* | Is a dull sight,' and remarks in his notes: 'The language of the addition is so natural, and the addition so necessary, it will probably have the suffrage of all persons of candour as a good and certain amendment.' JENNENS: The context seems to require we should read *light*. COLLIER (ed. 2) pronounces this change of 'sight' to *light*, which is also found in the (MS), a very happy literal improvement. WHITE does not hesitate to adopt it, considering the ease with which the old long *ſ* and the *l* might be mistaken for each other. 'Lear's evil day draws to its close, and "those that look out of the windows are darkened."' WALKER (*Vers.* 80) would divide the lines thus: One of them we behold. This 'a dull sight: | Are you not Kent? The same; your servant Kent. | HUDSON: 'Sight' can have no fitness here, unless as referring to Lear's *eyesight*. He is dying of heart-break; and, as often happens on the approach of death, he mistakes the sudden dimming of his eyes for a defect of light. Goethe's last words are said to have been 'More light!' ABBOTT, § 461: We ought to scan 'This is a | dull sight | Aré you | not Kent? | The same.' COLLIER (ed. 3): Lear has just before said that his 'eyes are not of the best,' and here he complains of the want of *light*, and does not mean to make the mere observation,

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Lear. He's a good fellow, I can tell you that; 285
He'll strike, and quickly too. He's dead and rotten.
Kent. No, my good lord; I am the very man—
Lear. I'll see that straight.
Kent. That from your first of difference and decay
Have follow'd your sad steps—
Lear. You are welcome hither. 290
Kent. Nor no man else. All's cheerless, dark and deadly.
Your eldest daughters have fordone themselves,

285. *He's a*] *He's* F_3. *'Twas a* Theob. Han. Warb. Johns. Jen. *you*] Om. Qq.
286. *He'll*] *He'd* Theob. Han. Warb. Johns. Jen.
287. *man*—] Pope. *man.* QqFf, Sch.
288. [Looking at him more closely. Col. iii.
289. *first*] *life* Qq, Pope.
290. *Have*] *Hane* F_3. *follow'd*] *followed* Qq. *steps*—] Rowe, Pope, Theob. Warb. Johns. Jen. Del. Ktly, Wr. *steps.* QqFf et cet.
290. *You are*] *You'r* Q_1. *Your are* F_3. *You're* Pope+, Cap. Dyce ii. *hither*] *hether* Q_2.
291. *Nor*] *'Twas* Pope, Han. *Nor...deadly.*] Two lines, Ff. *else.*] Johns. Jen. Del. Clarke. *else;*— Theob. Warb. *else:* QqFf et cet. *All's*] *als* Q_1. *deadly*] *dead* Theob. Warb. Johns.
292. *fordone*] *fore-done* Ff. *fore-doome* Q_1. *foredoom'd* Q_2. Cap. Steev. Ec. Var. Sing. Coll. ii, Ktly.

'This is a dull *sight*;' the poor old king would hardly call the corpse of his darling daughter 'a dull *sight*'; he is looking at Kent, whom he hardly recognizes, and complains of the bad *light* which prevents him from seeing clearly. [In the text, for the sake of the metre, I have followed WALKER, who (*Vers.* 30) suggested that *This is* of the Ff should be contracted into a monosyllable, as it is in 'This' a good block,' IV, vi, 181.—ED.]

289. first of difference] SCHMIDT: Compare 'That from my first have been inclined to thrift.'—*Tim.* I, i, 118; 'their first of manhood.'—*Mach.* V, ii, 10.

291. Nor no man else] CAPELL: The true force of these words is: Welcome, alas! here's no welcome for me or any one. [This interpretation is hardly satisfactory, and yet it is apparently almost the only one which the punctuation of the QqFf will yield. ROWE's punctuation after 'steps,' which is followed above, in the text, seems better. Kent says, in effect, 'I am the very man, and no one else, that has followed your sad steps.' He does not catch either of Lear's low apathetic replies: 'I'll see that straight' and 'You are welcome hither.' This is also the view of DELIUS and of CLARKE. But ULRICI objects to it, and says that not only does it leave 'nor' unaccounted for, but it is false in fact, since the Fool as well as Kent accompanied from the first Lear's sad steps, and that, moreover, 'else' is unexplained. Instead of the present text, Ulrici proposes to transpose the 'Nor' and the 'no': "'No, nor man else," that is, "No, neither I nor any other man is welcome here; here all's cheerless, dark,"' &c. This agrees substantially with Capell, and with MOBERLY, who paraphrases: 'Who can be "welcome" to such a scene as this?']

292. fordone] CAPELL: The propriety of *fore-doom'd* strikes at first thought; the

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And desperately are dead.
Lear. Ay, so I think.
Alb. He knows not what he says, and vain is it
That we present us to him.
Edg. Very bootless.

Enter a Captain.

Capt. Edmund is dead, my lord.
Alb. That's but a trifle here.—
You lords and noble friends, know our intent:
What comfort to this great decay may come
Shall be applied. For us, we will resign,
During the life of this old majesty,
To him our absolute power.—[*To Edgar and Kent*] You, to your rights;
With boot, and such addition as your honours
Have more than merited. All friends shall taste

293. *Ay, to I think.*] *So thinke I to.* Q_1. *So I thinke too.* Q_2.
294. *says*] *faies* F_1. *fayes* $F_2F_3F_4$. *fees* Qq, Jen. Sing. Ktly.
is it] *it is* Qq, Cap. Jen. Steev. Ec. Var. Knt, Sing. Sta. Ktly, Glo. Wr.
295. Enter....] Enter Captaine. Qq. Enter a Meſſenger. (after *him*), Ff, Rowe.
296. Capt.] Meſs. or Mes. Ff.
296–310. *That's...sir.*] Prose, Qq.
296. *here*] Om. Pope, Theob. Han. Warb.
298. *great*] Om. Qq.
301. [To Edgar and Kent] Mal. To Edg. Rowe. Om. QqFf.
You, to your] *to you, your* Pope+, Jen.
302. *honours*] *honor* Q_1.
303–305. *All...see I*] As in Pope. The first line ends *ſhall* in Ff.

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sense of 'fordone' is imply'd in the words of the next line, and therefore useless in this. COLLIER: Only Goneril has 'fordone' or destroyed herself.

293. desperately] SCHMIDT: That is, in despair, so that their souls are lost, without hope of salvation. The phrase is thus applied to Barnardine in *Meas. for Meas.* IV, ii, 152: 'insensible of mortality and desperately mortal,' *i. e.* devoted to death without hope of salvation.

294. says] (See Textual Notes.) JENNENS: The sense is, he won't know us when he sees us, therefore 'tis in vain to present ourselves to him.

298. great decay] CAPELL: 'Decay' stands for—decay'd person or thing, by the same figure that makes 'majesty' the person of majesty. STEEVENS: This means Lear, as if he had said, 'this piece of decay'd royalty,' 'this ruin'd majesty.' DELIUS, I think, is right in referring it not to Lear, of whom Albany speaks afterwards as 'this old majesty,' but to the collective misfortunes which this scene reveals.

302. honours] MASON: These lines are addressed to Kent as well as Edgar; else the word 'honours' would not have been in the plural.

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The wages of their virtue, and all foes
The cup of their deservings.—Oh, see, see! 305
Lear. And my poor fool is hang'd! No, no, no life!
Why should a dog, a horse, a rat, have life,
And thou no breath at all? Thou'lt come no more,
Never, never, never, never, never!—

305. *Oh, see, see!*] Given to Lear by Han.
306. *No, no, no*] *no, no* Qq.
307. *have*] *of* Q$_1$.
308. *Thou'lt*] *O thou wilt* Qq, Cap. Jen. Steev. Ec. Var.
309. *Never*] Three times in Qq, Jen. Six times in Ktly.

305. Oh, see, see!] CAPELL: These words are occasion'd by seeing Lear exert himself to embrace the body he lay upon once more, and pour his agonies over it.

306. my poor fool] STEEVENS: This is an expression of tenderness for his dead Cordelia (not his Fool, as some have thought), on whose lips he is still intent, and dies away while he is searching there for indications of life. 'Poor fool,' in the age of Sh., was an expression of endearment. I may add, that the Fool of Lear was long ago forgotten. Having filled the space allotted him in the arrangement of the play, he appears to have been silently withdrawn, III, vi. That the thoughts of a father, in the bitterest of all moments, while his favourite child lay dead in his arms, should recur to the antick who had formerly diverted him, has somewhat in it that I cannot reconcile to the idea of genuine sorrow and despair. Besides this, Cordelia was recently hanged; but we know not that the Fool had suffered in the same manner, nor can imagine why he should. The party adverse to Lear was little interested in the fate of his jester. The only use of him was to contrast and alleviate the sorrows of his master; and, that purpose being fully answered, the poet's solicitude about him was at an end. The term 'poor fool' might indeed have misbecome the mouth of a vassal commiserating the untimely end of a princess, but has no impropriety when used by a weak, old, distracted king, in whose mind the distinctions of nature only survive, while he is uttering his last frantic exclamations over a murdered daughter. SIR JOSHUA REYNOLDS: I confess I am one of those who *have thought* that Lear means his Fool, and not Cordelia. If he means Cordelia, then what I have always considered as a beauty, is of the same kind as the accidental stroke of the pencil that produced the foam. Lear's affectionate remembrance of the Fool, in this place, I used to think, was one of those strokes of genius, or of nature, which are so often found in Sh., and in him only. Lear appears to have a particular affection for this Fool, whose fidelity in attending him, and endeavouring to divert him in his distress, seems to deserve all his kindness. 'Poor fool and knave,' says he, in the midst of the thunder-storm, 'I have one part in my heart that's sorry yet for thee.' It does not, therefore, appear to me, to be allowing too much consequence to the Fool, in making Lear bestow a thought on him, even when in still greater distress. Lear is represented as a good-natured, passionate, and rather weak, old man; it is the old age of a cockered spoilt boy. There is no impropriety in giving to such a character those tender domestic affections which would ill become a more heroic character, such as Othello, Macbeth, or Richard III. The words, 'No, no, no life,' I suppose to be spoken, not tenderly, but with passion: Let nothing now live;—let there be universal destruction;—'Why should a dog, a horse, a rat, have life, and

[306. my poor fool.]

thou no breath at all?' It may be observed, that as there was a necessity, the necessity of propriety at least, that this Fool, the favourite of the author, of Lear, and consequently of the audience, should not be lost or forgot, it ought to be known what became of him. However, it must be acknowledged, that we cannot infer much from thence; Sh. is not always attentive to finish the figures of his groups. I have only to add, that if an actor, by adopting the interpretation mentioned above, should apply the words 'poor fool' to Cordelia, the audience would, I should imagine, think it a strange mode of expressing the grief and affection of a father for his dead daughter, and that daughter a queen. The words 'poor fool' are undoubtedly expressive of endearment, and Sh. himself, in another place, speaking of a dying animal, calls it 'poor dappled fool,' but it never is, nor never can be, used with any degree of propriety, but to commiserate some very inferior object, which may be loved, without much esteem or respect. MALONE: I have not the smallest doubt that Mr Steevens's interpretation of these words is the true one. The passage, indeed, before us appears to me so clear, and so inapplicable to any person but Cordelia, that I fear the reader may think any further comment on it altogether superfluous. It is observable that Lear, from the time of his entrance in this scene to his uttering these words, and from thence to his death, is wholly occupied by the loss of his daughter. He is diverted, indeed, from it for a moment by the intrusion of Kent, who forces himself on his notice; but he instantly returns to his beloved Cordelia, over whose dead body he continues to hang. He is now himself in the agony of death; and surely at such a time, when his heart is just breaking, it would be highly unnatural that he should think of his Fool. But the great and decisive objection to such a supposition is that which Mr Steevens has mentioned—that Lear had just seen his daughter *hanged*, having unfortunately been admitted too late to preserve her life, though time enough to punish the perpetrator of the act; but we have no authority whatsoever for supposing his Fool hanged also. Whether the expression 'poor fool' can be applied with propriety only to 'inferior objects, for whom we have not much respect or esteem,' is not, I conceive, the question. Sh. does not always use his terms with strict propriety, but he is always the best commentator on himself, and he certainly *has* applied this term in another place to the *young*, the *beautiful*, and *innocent* Adonis, the object of somewhat more than the esteem of a goddess: 'For pity now she can no more detain him; The *poor fool* prays her that he may depart.' In Old English a *fool* and an *innocent* were synonymous terms. Hence, probably, the peculiar use of the expression 'poor fool.' In the passage before us Lear, I conceive, means by it *dear, tender, helpless innocence!* RANN: My hapless, innocent Cordelia. AS YOU LIKE IT (*Gent. Mag.* lx, 402) imagines 'poor soul' to be the original phrase. KNIGHT: 'Poor fool' might indeed be here employed something like the 'excellent wretch' of Othello; but we cannot avoid thinking that Sh., in this place, meant to express a peculiar tenderness, derived from Lear's confused recollection of his regard for his poor follower, the Fool. In the depth of his distress during the storm Lear says: 'Poor fool and knave, I have one part in my heart that's sorry yet for thee.' And now, when the last and deepest calamity has fallen upon him, his expressions shape themselves out of the indistinctness with which he views the present and the past, and Cordelia is his 'poor fool.' COLLIER: It may be urged that, as Cordelia had been *hanged*, the poet would have probably chosen some other death for the Fool, in order to render the matter quite clear, supposing Lear to have allowed his thoughts

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Pray you, undo this button. Thank you, sir. 310
Do you see this? Look on her,—look,—her lips,—

310. *Pray you*] *pray* Q_q.
310–312. *sir. Do...there!*] *fir, O, o, o, o.* Q_q. *fir, O, o, o, o, o, o.* Q_s.
311. *on her,*] *on her?* F_1.
311. *look,—her lips,—*] Johns. (subs.) *Looke her lips,* F_1. *looke on her lips,* F_2. *look on her lips,* F_3F_4, Rowe, Pope, Theob. Han. Warb. Cap. Ec.

thus to wander from his daughter, lying dead before him. On the other hand, if Sh. did not mean to revert to the Fool, he has certainly omitted to account for a prominent and interesting character. VERPLANCK: With this customary and familiar use of the phrase, when the whole interest of the scene is fixed on Cordelia's death, and Lear himself, in the same breath addressing her ('And thou no breath at all? Thou'lt come no more'), it seems to me evident that it is to Cordelia alone that the phrase can allude. HUDSON: These words refer, not to the Fool, but to Cordelia, on whose lips the old king is still intent, and dies while he is searching there for indications of life. W. W. LLOYD: I have no doubt that Sh. intended the Fool should be remembered in Lear's last exclamation, though no more may be meant than that in his wandering state he confuses the image of the Fool with that of his daughter in his arms. HALLIWELL: 'Poor fool' was formerly a common phrase of endearment. So Julia, speaking of Proteus, says: 'Alas, poor fool! why do I pity him?' The expression occurs as one of endearment, applied to a woman, in Cokain's *Trappolin Suppos'd a Prince*, 1658: '—You saw how I was employ'd; I could not leave the poor fool,—your lordship sees she loves me, and protest her labour is not lost.' The old king is evidently thinking of his daughter, and knows the manner of her death, nay, kills the slave that did it, and *here* he exclaims *immediately* after calling her *poor fool*, unbutton here, look on her, &c. I do not think that it is even necessary to allow for the broken thought and incoherent expression of a madman, and imagine that his ideas of who is the victim, his daughter or his Fool, are confused in his crushed intellect. DELIUS: Cordelia is here referred to. CHAMBERS: Not the Fool, but Cordelia. COWDEN CLARKE: A term of endearment applied by Lear to his dead daughter. We do not believe that Sh. would have made the bereaved father recur for even one moment to any thought of other loss than the one before him—his murdered daughter. Furthermore, if Sh. had intended to denote a tender reminiscence of the Fool on the part of his old master, and to take an opportunity of definitely stating the mode of the Fool's death, we do not think that he would have made this the opportunity, or *hanging* the means by which the lad came to his end; he would not have reserved Lear's mention of the faithful jester until a time when the father's whole soul is engrossed with but one idea, nor would he have committed the dramatic tautology, as well as the dramatic injury to tragic effect, of making the Fool, as well as Cordelia, 'hang'd.' MOBERLY: 'My poor darling.' He means Cordelia, as the next words plainly show. WRIGHT: Cordelia; not the Fool. See *Much Ado*, II, i, 326: 'I thank it, poor fool, it keeps on the windy side of care.' DYCE (*Gloss.*): That is, Cordelia. WHITE and STAUNTON are silent. [Very reluctantly I have come to the conviction that this refers to Cordelia.—ED.]

310. **button**] THE QUARTERLY REVIEW (April, 1833, p. 197): Scarcely have the spectators of this anguish had time to mark and express to each other their conviction of the extinction of his mind, when some physical alteration, made dreadfully

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Look there!—look there! [*Dies.*
Edg. He faints.—My lord, my lord! 312
Kent. Break, heart; I prithee, break!
Edg. Look up, my lord.
Kent. Vex not his ghost. Oh, let him pass! he hates him
That would upon the rack of this tough world 315

312. [Dies.] H edis. F_3. He dyes. F_2. He dies. F_3F_4. Om. Qq.
faints.] Johns. *faints*, Q_1Ff+. *faints* Q_2.
My lord, my lord!] *my lord.* F_4+.
313. Kent.] Lear. Qq.
up,] *vp* QqF$_3$. *to* $F_2F_3F_4$, Rowe, Pope.
314–316. *Vex....longer.*] Lines end *paſſe,...wracke,...longer.* Qq.
314. *hates him*] *hates him much* Q_2, Glo. Wr.
315. *rack*] *wracke* QqF$_2$F$_2$. *wrack* F$_3$. *tough*] *rough* Q_2Q_3, Pope+, Cap.

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visible, urges Albany to cry out, 'Oh see, see!' The intense excitement which Lear had undergone, and which lent for a time a supposititious life to his enfeebled frame, gives place to the exhaustion of despair. But even here, where any other mind would have confined itself to the single passion of parental despair, Sh. contrives to indicate by a gesture the very train of internal physical changes which are causing death. The blood gathering about the heart can no longer be propelled by its enfeebled impulse. Lear, too weak to relieve the impediments of his dress, which he imagines cause the sense of suffocation, asks a bystander to 'undo this button.'

313. **Break . . . break!**] (See Textual Notes.) WHITE: I am not sure that this speech does not belong to Lear. The stage-direction 'He dies,' at the end of Lear's foregoing speech, may be only a timely warning to the prompter, such as is constantly to be found in our old dramas. Possibly Lear was supposed to expire during Kent's next speech.

315. tough] DYCE (*Rem.* p. 232): Read, by all means, as Pope did, 'rough.' [Which Dyce, by no means, read when he came to print his edition.] COLLIER (ed. 2): 'Tough' does not so much apply to the 'world' as to the 'rack,' on which Lear was not to be stretched out longer. WHITE: I am almost sure that Sh. wrote '*rough* world.' CAMBRIDGE EDITORS: CAPELL reads *rough* in his text, believing that he had the authority of the first Quarto [Q_2] for it; but in his own copy, and that of the Duke of Devonshire, the reading is plainly 'tough,' though the 't' is broken. [My copy of Q_2 once belonged to Capell, and was apparently his working copy, for it bears throughout, in Capell's painfully neat and painfully illegible handwriting, a tolerably thorough collation with Q_1. Now, singularly enough, in this copy the first letter in 'tough' is so much like an *r* (albeit a thick, clumsy one) that it would not occur to any one, at first sight, that the word was other than *rough*. It is only after close scrutiny, and a comparison with other imperfect letters, that it would enter any one's imagination that perhaps the word might be 'tough.' Capell evidently read it *rough*, and so did the printer of Jane Bell's Quarto, who followed this edition and not Q_1; I have, therefore, felt justified in recording it as such in the Textual Notes. —ED.]

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Stretch him out longer.
Edg. He is gone indeed.
Kent. The wonder is he hath endured so long;
He but usurp'd his life.
Alb. Bear them from hence.—Our present business
Is general woe.—[*To Kent and Edgar*] Friends of my soul, you twain
Rule in this realm and the gored state sustain.
Kent. I have a journey, sir, shortly to go;
My master calls me, I must not say no.
Edg. The weight of this sad time we must obey,
Speak what we feel, not what we ought to say.

316. *He*] *O he* Qq, Jen. Steev. Ec. Var. Sing. Ktly.
319. Alb.] Duke. Qq.
320. *Is*] *Is to* Qq.
[To Kent and Edgar] Johns.
321. *realm*] *kingdome* Qq.
gored] *gor'd* Ff. *goard* Q_1. *good* Q_2.
323. *calls me, I*] *cals, and I* Qq, Jen. Steev. Ec. Var. Sing. Ktly.
[Dyes. F_1. Dies. F_2F_3, Rowe, Pope, Theob. Warb. Johns. Om. QqF_4.
324. Edg.] Ff, Rowe, Del. Sch. Duke. Qq. Alb. Pope et cet.

321. **sustain**] JENNENS: The play would end best here.

322, 323. JENNENS: Kent only declines the share in the government on account of his age. How unexpectedly and awkwardly would he die, after saying only, he had a journey *shortly* to go, and without bidding *farewell*, or discovering any symptoms of death. MALONE: Kent on his entrance in this scene says: 'I am come To bid my king and master aye good night,' but this, like the present speech, only marks the despondency of the speaker. The word 'shortly' decisively proves that Sh. did not mean to make him die on the stage. COLLIER: The stage-direction in F_2 is struck out by the (MS). MOBERLY: 'A journey' to another world. So Horatio wishes to drink the remainder of the poison until hindered by the dying Hamlet. Kent, like Horatio, has 'much of the Roman in him.' COLLIER (ed. 3): The concluding Scene of this noble tragedy is most imperfectly given in all impressions, whether Quarto or Folio. Possibly it was acted differently at different times and theatres; but, of course, this is only conjecture. SCHMIDT: 'My master' is Lear. It would be hard to find in Sh. a reference to God as 'master.'

324. Edg.] THEOBALD: This speech is given, in the Ff, to Edgar. Being a more favourite actor than he who performed Albany, in spite of decorum it was thought proper he should have the last word. WALKER (*Crit.* ii, 185): It seems to me just possible,—yet hardly so,—that the Folio may be right. HALLIWELL: This speech is rightly assigned in the Qq to Albany, not to Edgar, as in the Ff, Albany being the person of greatest authority in the scene. It likewise appears to be intended as a gentle reproof to Kent's despairing speech, telling him that 'the weight of this sad time we must obey.' Had Kent died, some sensation would have been created, and his death not passed over as a piece of stage-show that is expected; and the speech of Albany would have lost its pertinence. SCHMIDT: This speech clearly belongs

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The oldest hath borne most. We that are young 326
Shall never see so much, nor live so long.

[*Exeunt, with a dead march.*

326. *hath*] *haue* Qq. *borne*] *born* F_3F_4. *bornue* Q_3. 327. *nor live*] *live e'er* Han. [Exeunt...march.] Om. Qq.

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to Edgar, from whom a reply to Albany is due. Moreover, the substance of what he says, viz. that for the moment he is incapable of saying what he ought, by no means befits Albany, who, during this last tragic scene, has not for a moment lost sight of public interests. On the other hand, the last two lines are in character if spoken by the Duke, to whom dramatic etiquette gives the last word. Perhaps the true order might be restored by dividing these last few lines between them.

326, 327. JENNENS: The two last [*sic*] lines, as they stand, are silly and false; and are only inserted that any one may alter them for the better if they can. Hanmer has not made them a jot better. CAPELL thinks that Albany intimates that his life will be shortened by the terrible scenes he has lived through. ECCLES: The sense of this seemingly childish sentence would be somewhat mended by reading '*and* live so long.' DYCE (ed. 2): The last line of this speech is certainly obscure in meaning.

327. MOBERLY: Age and fulness of sorrows have been the same thing to the unhappy Lear; his life has been prolonged into times so dark in their misery and so fierce in their unparalleled ingratitude and reckless passion, that even if we live as long as he has (which will hardly be), our existence will never light on days as evil as those which he has seen.

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APPENDIX

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APPENDIX

THE TEXT

In the Registers of the Stationers Company,* for the year 1594, we find the following entry:

iiijto die Maij.

~~Adam Islip.~~ Edward White. Entred alsoe for his Copie vnder th andes of bothe the wardens a booke entituled | *The moſte famous Chronicle hiſtorye of* LEIR *kinge of England and his Three Daughters* . . . vj^d C.

Of this book no copy is known to be extant; this is the only trace we have of it. Possibly but few copies were issued; Edward White was not, at that time, a prominent stationer. If we were certain that this 'booke' was a drama we should be at liberty to conjecture that it is the original on which Shakespeare founded his tragedy, and that it has eluded our search out of the sheer perversity of that 'nature of things' which Porson was wont to damn, and which seems to envelope in a thick mist everything pertaining to Shakespeare. But we know nothing more about it than is contained in the foregoing entry, and in this ignorance we get what comfort we may from the supposition that it is not really lost, but re-appears in the following entries:†

8 maij [1605]

Simon Stafford Entred for his Copie vnder th andes of the Wardens A booke called '*the Tragecall hiſtorie of kinge* LEIR *and his Three Daughiers &c.*' *As it was latelie Acted* . . . . . vj^d

John Wright | Entred for his Copie by aſſignement from **Simon Stafford** and by conſent of Maſter **Leake**, *The Tragicall hiſtory of kinge* LEIRE *and his Three Daughters* | PROVIDED that **Simon Stafford** ſhall haue the printinge of this booke|| . . . . vj^d

[It is evident that *King Lear* was printed by S. Stafford before the 8th May, 1605, though not entered until it was assigned on that date.—ARBER.]

A few copies of this 'booke' are extant. It is perhaps worth noting that the title which they now bear does not correspond exactly with that in the registered entry. The present title, as given by CAPELL (vol. i, p. 55), is as follows: 'The | True Chronicle Hi- | ſtory of King LEIR, and his three | *daughters*, Gonoril, Ragan, | and Cordella. | As it hath bene divers and fundry | times lately acted. | LONDON, | Printed by Simon Stafford for John | Wright, and are to bee ſold at his ſhop at | Chriſtes Church dore, next Newgate- | Market, 1605.'

* ARBER'S *Transcript*, ii, 649. † *Ibid.*, iii, 289.

In the Stationers' Registers it is styled 'The Tragicall hiſtory;' on its published title-page, it is called 'The True Chronicle Hiſtory.' Now although the entries in the Register do not assume to give complete or exact titles (enough merely of the titles was recorded to identify the source whence came the various sums of money which were received by the Wardens), yet the use of the word 'Tragicall' seems not altogether purposeless, especially when the assertion is added: 'As it was lately 'acted.' It may be that Stafford looked more to the body of the drama than to the mere ending, in which case he was certainly justified in calling it a 'tragicall hiſtory,' and as he was under no obligation to adhere afterward to the description given to the Warden, he may have described it, at the moment, according to its most characteristic feature. Still Malone and others scent fraud here, and Stafford has been accused of double-dealing, in that he called his 'booke' one thing on the eighth of May, and another thing when it was actually presented to the public; in other words, as though his first intention were to deceive the public by calling that a tragedy which was no tragedy, but a comedy of a rarely felicitous ending, and that afterward that deception was abandoned as too palpable. Now if at this very time, the eighth of May, 1605, another play was acting, whose hero was Lear, one which was highly popular and at the same time a genuine tragedy, a desire on the part of Stafford to beguile purchasers into the belief that his 'booke' was the popular tragedy would perhaps explain his use of the word 'tragical' and the reference to its being 'lately acted.' If this conjecture, hardly more than 'gracious fool-'ing' at the best, be worth anything, we may get a hint from it of the date of the composition of Shakespeare's *Lear*.

Two years and a half after the date of this entry of *King Leir*, we find the following in the Stationers' Registers:*

26 Novembris [1607]

Nathaniel Butter / **John Busby** Entred for their copie vnder th andes of Sir GEORGE BUCK knight and Th wardens A booke called. Maſter WILLIAM SHAKESPEARE *his 'hiſtorye of Kinge LEAR' as yt was played before the kinges maieſtie at Whitehall vppon Sainct Stephens night* [26 December] *at Chriſtmas Laſt by his maieſties ſervantes playinge vſually at the 'Globe' on the Bankſyde*. vj[d]

Here, then, we have our first genuine Quarto edition of *King Lear*. In passing, it may be remarked that this entry, like the generality of entries at about this same time, is fuller in its description than those during Queen Elizabeth's reign, an indication, according to ARBER, of the stricter censorship of the press; in confirmation whereof, we see that it was necessary to cite the authority for the license not only of the Wardens, but also of Sir George Buck, the Master of the Revels.

When the Quarto was published, in the next year, it bore the following title:

M. William Shak-ſpeare: | *HIS* | True Chronicle Hiſtorie of the life and | death of King LEAR and his three | Daughters. | *With the vnfortunate life of* Edgar, *ſonne* | and heire to the Earle of Gloſter, and his | fullen and aſſumed humor of | TOM of Bedlam: | *As it was played before the Kings Maieſtie at Whitehall vpon* | *S.* Stephans *night in Chriſtmas Holldayes.* | By his Maieſties ſeruants playing vſually at the Gloabe | on the Bancke-ſide. | *LONDON.* | Printed for *Nathaniel Butter*, and are to be ſold at his ſhop in *Pauls* | Church-yard at the ſigne of the Pide Bull neere | S[t]. *Auſtins* Gate. 1608. |

* ARBER'S *Transcript*, iii, 366.

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In the original title-page 'M. William Shak-ſpeare' is in much larger type than any other words on the page; 'moreover,' says COLLIER, 'we have it again at the 'head of the leaf on which the tragedy commences, "M. William Shake-ſpeare, his 'hiſtory of King Lear." This peculiarity has never attracted sufficient attention, 'and it belongs not only to no other of Shakespeare's plays, but to no other pro-'duction of any kind of that period which we recollect. It was clearly intended to 'enable purchasers to make sure that they were buying the drama which "M. Wil-'liam Shake-ſpeare" had written upon the popular story of King Lear.'

Were it not for the entry in the Stationers' Registers we should be unable to fix the date of 'S. Stephans night in Chriſtmas Hollidayes;' as it is, however, we know that it was the twenty-sixth of December, 1606,—a date which should be borne in mind.

This, however, is not the only edition published by N. Butter. In this very same year, 1608, he issued a second edition, with the following title:

M. William Shake-ſpeare, | *HIS* | True Chronicle Hiſtory of the life | and death of King *Lear*, and his | *three Daughters.* | *With the vnfortunate life of* EDGAR, | ſonne and heire to the Earle of *Gloceſter*, and | *his fullen and aſſumed humour of* TOM | of Bedlam. | *As it was plaid before the Kings Maieſty at White-Hall, vp-* | *pon S. Stephens night, in Chriſtmas Hollidaies.* | By his Maieſties Seruants, playing vſually at the | *Globe* on the *Banck-ſide.* | Printed for *Nathaniel Butter.* | 1608. |

As will be seen, the titles of these two editions are almost identical; the only difference, omitting varieties in type, lies in the imprint. In the second edition there is no allusion to the shop at the sign of the 'Pide Bull.'

When we turn to the contents, we find that it is not alone on the title-pages that these two editions vary. There are throughout such differences of spelling, punctuation, pagination, and of text, as suffice to make them two distinct editions.

For the sake of convenience I shall refer to the former as the *Pide Bull edition*, or Q_1; to the latter, as the *N. Butter edition*, or Q_2. And yet the precedence of one over the other, in point of time, is inferential merely; the evidence is only circumstantial, direct evidence there is none; and so shifting are the grounds on which we have to decide, that those keen and practised critics, Messrs CLARK and WRIGHT, at the conclusion of the collation of the two texts, as recorded in the *Cambridge Edition*, confess, in their Preface, that they believe, after all, that edition to be the later, which throughout their foot-notes they had cited as the earlier. In fact, I think it would be difficult to find in all Bibliography a puzzle greater than that which Nathaniel Butter has bequeathed to us. What complicates the puzzle and makes it almost 'too intrinse to unloose,' is that we have to choose not between two well-defined and separate editions, but between all the copies of the two editions. Mr HALLIWELL-PHILLIPPS says, that no two of the twelve copies of the *Pide Bull* edition that survive are exactly alike! Two copies of the same edition will be found to vary, errors in one will be corrected in the other, and errors in the latter corrected in the former. This confusion is well illustrated in the following extract from the Preface of the *Cambridge Edition*. Be it remembered that 'Q_1' of the Cambridge Editors is what I have called Q_2, or the N. Butter edition; their 'Q_2' is my Q_1, or Pide Bull edition.

'The differences in various copies of Q_2 are accounted for by supposing that the 'corrections were made before the sheets were all worked off, and that the corrected

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'and uncorrected sheets were bound up indiscriminately. It will be observed that 'the readings of the uncorrected sheets of Q_2 agree for the most part with those of 'Q_1, and this led us to the conclusion which had previously been arrived at by Ca-'pell and also by J. P. Kemble, that the edition which we have called Q_1 was the 'earlier of the two printed in the same year. But upon collating a copy of Q_2 in 'the Bodleian, which we have called Q_2 (Bodl. 1), we found evidence which points 'to an opposite conclusion. In Kent's soliloquy (II, ii, 160) that copy, as will be 'seen in our notes, reads,

nothing almost sees *my rackles*
But miserie, &c.

'which of course is an accidental corruption, by displacement of the type, of "my-'rackles" (*i.e.* "miracles"), the true reading. In the corrected copies of Q_2 this is 'altered, apparently by the printer's conjecture, to "my wracke," which is also the 'reading of Q_1. Throughout the sheet in which this occurs the readings of Q_1 'agree with the corrected copies of Q_2, and had it not been for the instance quoted, 'we might have supposed that the corrections in the latter were made from Q_1. 'But the corruption "my rackles" for "miracles" must have come from the orig-'inal MS, and "my wracke" is only a conjectural emendation, so that the order of 'succession in this sheet, at least, appears to be the following: First the uncorrected 'copy of Q_2, then the same corrected, and lastly Q_1. On the other hand it is re-'markable that Q_1, if printed from Q_2 at all, must have been printed from a copy 'made up, with the exception just mentioned from II, i, 128 to II, iv, 133, and an-'other containing from IV, vi, 224 to V, iii, 64, of uncorrected sheets. Another 'hypothesis which might be made, is that Q_1 and Q_2 were printed from the same 'manuscript, and that the printer of Q_1 corrupted "miracles" into "my wracke," 'while the printer of Q_2 made it "my rackles," which was afterwards altered by a 'reference to Q_1.'

In ELLIS's *Early English Pronunciation* (i, 217, foot-note), a communication from Mr ALDIS WRIGHT is quoted, which states quite as conclusively the conviction of the Cambridge Editors, that they had been misled in their chronological order of the Qq: 'We are now convinced that this edition [the Pide Bull edition, which is cited 'as Q_2 in the foot-notes of the Cam. ed.] was earlier than the one in the same year, 'which we have called Q_1. These copies of Q_2 (so-called) differ from each other in 'having some of them been corrected while passing through the press. The earliest 'of these which we have met with is one of the two copies in the Bodleian, and we 'call it for distinction sake Q_2 (Bodl. 1). This has the reading *three snyted*: but '*all* the other copies of the *same* edition read *three shewted*. I suppose, therefore, 'that while the edition was in course of printing the error was discovered, and the 'correction communicated verbally to the compositor, who inserted it according to 'his own notions of spelling. It is not a question between the readings of two *dif-'ferent* editions, but between an uncorrected copy and a corrected copy of the *same* 'edition. The later Quartos follow the corrected copy, but their testimony is of no 'value, because their reading is merely a reprint.' [See also II, ii, 14.]

I am inclined to think that the true solution of the puzzle is to be found, as has been suggested, in the blunders not of the printer but of the binder. The text of these Quarto editions was evidently set up piecemeal. For some reason or other 'Master N. Butter' was in a hurry to publish his 'booke,' and he, therefore, sent out the 'copy,' divided into several parts to several compositors, and these different parts, when printed, were dispatched to a binder to be stitched (it is not probable that

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any of the Shakespearian Quartos were more than merely stitched, or had other than paper covers). We learn from ARBER's invaluable *Transcript*, ii, 881–2, that the binding was not done by the printers, and as there were nearly fifty freemen binders at that time in London, there must have been among them various degrees of excellence; as ill-luck would have it, the several portions of this tragedy of *Lear* fell to the charge of a careless binder, and the signatures, corrected and uncorrected, from the different printers, were mixed up, to the confusing extent in which the few copies that survive have come down to us.

That these Quartos were set up piecemeal is, I think, clear. On the forty-sixth page of what I have called Q_2, or the N. Butter edition, the lines do not 'run on:' the sentence stops in the middle and the rest of the line is left blank, thus:

> toade pold, the wall-wort, and the water, that in the fruite of his
> heart, when the foule fiend rages,
> Eates cowdung for fallets, fwallowes the old rat, and the ditch-

And as though the compositor were careless at the close of his task, some of the grossest misprints occur in these closing lines of his stint: not to mention *fruite* in the foregoing lines for 'fury,' or *wall-wort* for 'wall-newt,' we have '*pinqueuer the* '*eye*,' '*hart lip*,' '*olde anelthu night Moore*,' &c.

Another similar break occurs on the fifty-first page of this same Quarto.

An indication that the Pide Bull edition was also set up by piecework is found at V, iii, 236, where *Alb.* is changed to *Duke*, and *Duke* it continues throughout the rest of the play.

It may be that the mere announcement on the title-page that the book is 'printed 'for' Nathaniel Butter, indicates that it was done by more than one printer; had it been the work of one sole printer it would perhaps have been so stated, as is not unfrequently the case in other Quartos.

The Cambridge Editors say that 'the printer's device' on Q_2, or the N. Butter edition, 'is that of J. Roberts.' It is a matter of small moment, but I must confess that I mistrust any inferences drawn from the devices on the title-pages of the Shakespearian Quartos. Undoubtedly, at times, these vignettes were the devices of the printers: Thomas Creede, for instance, has his initials inserted in his device. But different printers sometimes used the same device, as, for instance, John Danter in *Romeo and Juliet*, 1597, and S[imon] S[tafford] in *Henry IV*, 1599. Sometimes the device is clearly that of the stationer, and not that of the printer at all; Nicholas Ling in *Hamlet*, 1604, displays a *fish*, and Thomas Fisher in *Midsummer Night's Dream* has a *King-fisher*. *If*, however, any conclusion may be drawn from these vignettes or devices, then, perhaps, N[icholas] O[akes], whose vignette in *Othello*, 1622, is repeated on the title-page of the Pide Bull edition, was the printer of the latter also.

The different readings in the different copies of the same Quarto gave rise to the assertion that there was a Third Quarto, also published in 1608. This assertion, instead of being a proof of the diligence and thoroughness with which the work of collation had been executed, unfortunately proves the opposite. Had the editors, who asserted this, been only a little more thorough, they would have been led probably to maintain not that there were three editions merely, but three times three.

It was reserved for the Cambridge Editors to disprove the existence of this Third Quarto. In their Preface they say:

'It has been supposed, in consequence of statements made by Malone and Bos-

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'well, that a third edition of *King Lear* was published in 1608. We shall show 'that there is no evidence for this. In the *Variorum Shakespeare* (ii, 652), edited 'by Boswell in 1821, three Quartos are described, which are distinguished in the 'notes to the play by the letters A, B, C, respectively. The first of these is a copy 'of Q_a.* quoted by us as Q_a (Bodl. 1); the second is a copy of Q_1; and the third, 'which is in reality another copy of Q_a and is quoted by us as Q_a (Bodl. 2), is de-'scribed as follows:

"Title the same as the two former, except that like the first it begins at signature B: and like the second, has no reference to the place of sale."

'This statement of Boswell's is taken from a note in Malone's handwriting pre-'fixed to the copy in question, which we transcribe.

"This copy of King Lear differs in some particulars from the two others in Vol. IV.

"The title-page of it is the same as the second of those copies, that is, it has no direction to the place of sale, and the first signat. is B,—notwithstanding which there are minute diversities; thus, in this copy in H_2 verso, we have 'A *foote* vsurps my *bed*'; in the other, whose first signature is also B, we find—'My *foote* usurps my *body*', and in the copy without any direction to the place of sale (whose first signature is A) 'My *foote* usurps my *head*'."

'Now it is a little remarkable that at present the copy has no title-page at all, and 'there is no trace of the title-page having been removed since the volume has been 'in its present condition. The probability is that the title was originally wanting, 'and that one had been supplied from a copy of Q_1 before it came into Malone's 'hands, and that while it was in this condition he wrote the above note upon it. It 'was then sent to be bound in a volume with other quartos, and the title may have 'been lost at the binder's, or may have been intentionally removed as not belonging 'to the book. That alterations were made by the binder is evident from the fact 'that the copy to which Malone refers as the *second* of those in Vol. IV is in reality 'the *first*. Malone, writing his note when Vol. IV was arranged for binding, de-'scribed the then order of the plays, which must afterwards have been altered. In 'any case, however Malone's statement is to be accounted for, it is quite clear that 'Boswell must have described the Quarto after it was bound, when the title could 'not have existed.

'We have said that Boswell quotes the three Quartos of Lear, now in the Bod-'leian, by the letters A, B, C, respectively. In doing so, however, he is not con-'sistent. We record his mistakes, that others may not be misled by them. Bearing 'in mind, therefore, that A = Q_a (Bodl. 1), B = Q_1, and C = Q_a (Bodl. 2), we find in 'Act II, Scene 2 (vol. x, p. 97) "Quarto B, *austrent;* Quarto A, reads *unreverent*." 'Here B and A should change places. In Act III, Scene 7 (p. 188), "Quarto A 'omits *roguish*:" for A read C. In Act IV, Scene 2 (p. 199), for "Quartos B and 'C, *the whistling*," read "Quarto C" alone. In Act IV, Scene 6 (p. 220), B and A 'should again be interchanged. In Act V, Scene 3 (p. 277), "Quarto A omits this 'line"; for A read B. It will be seen from these instances, that A has been in turn 'made to represent three different copies.'

A genuine second edition of the N. Butter Quarto (Q_2) appeared in 1655; it was 'Printed by *Jane Bell*, and are to be fold at the Eaft-end of *Chrift-Church*.' Amer-ican gallantry suggests commendation of this edition, but candour hushes every syl-

* Let me again remind the student that, in the Cambridge Edition, Q_2 refers to what I have called Q_1, or Pide Bull edition; and that their Q_1 is my Q_2, or N. Butter edition.—Ed.

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lable of praise. It is a reprint, page for page, of Q_3, and has almost reached the limit of incorrect typography. Here and there, in the earlier scenes, I have recorded in the foot-notes, some of its grossest misprints; but, generally I have omitted all reference to it.

As ROWE's ill-luck put the Fourth and poorest Folio under his pillow, so here, I think, the same ill-luck may, perhaps, have put Jane Bell's Quarto in his pew, and led him to peep into it now and then. See III, iv, 108, or III, vii, 60.

DAVIES (*Dramatic Misc.* ii, p. 167) 'cannot help suspecting' that *Lear* was not popular, because only two Quarto editions appeared before it was reprinted in the Folio. KNIGHT pronounces Davies's 'argument worthless,' 'for it must be remembered that other of Shakspere's most perfect efforts, such as *Macbeth*, were not published at all till they were collected in the Folio.' 'In all likelihood, the Quarto 'editions were piratical and were probably suppressed. . . . Butter was undoubtedly 'not a publisher authorised by Shakspere, for he printed, in 1605, *The London* '*Prodigal*, one of the plays fraudulently ascribed to our poet.' COLLIER, on the other hand, thinks that *Lear* was extremely popular, because it required more than one edition in one year to satisfy the public demand. 'Why, however,' he says, 'it 'was never republished in quarto in the interval [between 1608 and 1623] must be 'matter of speculation; but such was not an unusual occurrence with the works of 'our great dramatist; his *Midsummer Night's Dream*, *Merchant of Venice*, and '*Troilus and Cressida*, were each twice printed, the first two in 1600, and the last 'in 1609, and they were not again seen in type until they were inserted in the 'Folio; there was also no second quarto of *Much Ado about Nothing*, nor of *Love's* '*Labour's Lost*.'

So much for the Quartos, with their puzzling, interlaced texts. It is comforting to reflect that to decide upon the precedence, in point of time, of these editions, or, in other words, which is Q_1 and which is Q_2, belongs wholly to the province of Bibliography; it has no bearing whatever on the elucidation of the text of this tragedy.

In the Folio, *King Lear* appears in the division of Tragedies, and among them shares with *Macbeth*, *Othello*, and *Cymbeline*, the distinction of being divided into Acts and Scenes. I believe there is no dissenting voice to the opinion, that we have here a text much superior, in general, to that of the Quartos, and one that was printed from an independent manuscript. And yet in spite of this superiority, there are, as COLLIER says, few of Shakespeare's plays which are more indebted than this, to the Quartos, for the completeness of their text. This arises from the remarkable difference in length between the Folios and the Quartos. The Quartos exceed the Folios by about a hundred and seventy-five lines. There are about two hundred and twenty lines in the Quartos that are not in the Folios, and the Folios contain fifty lines not to be found in the Quartos. This discrepancy, with its abridgement on the one hand and its amplification on the other, presents a highly interesting field of investigation. By whom were these excisions made when the text of the Folio came to be printed, amounting in one instance to the omission of an entire scene? By the master himself, or by the actors? Are they made in accordance with a plan, or at hap-hazard? Was the object to shorten the play, or to emphasise dramatic effects? Such are some of the questions which this very important fact suggests, and their answers have received more attention from German than from English scholars.

DR JOHNSON expressed the belief that the Folio was printed from Shakespeare's last revision, carelessly and hastily performed, with more thought of shortening the scenes than of continuing the action. See note on III, vi, 100–113.

TIECK (ix, 370) suggests that some of these omissions in the Folio may be due to a deference to the censorship of the press, which after the death of James became more strict; or again some of them may be due to the obscurity which speedily falls on local allusions, or allusions to passing events, of which no play of Shakespeare contains more; or again the Third Scene of Act Fourth may have been omitted, because of the lack of an actor who could adequately represent it; or its omission may have been due to a desire to simplify the plot, and to avoid complications which, as it stands, it unquestionably creates.

KNIGHT, who appears to have bestowed more thought upon the subject than other English editors, says: 'Speech after speech, and scene after scene, which in the 'genuine copy of the Folio are metrically correct, are, in the Quarto, either printed 'as prose, or the lines are so mixed together, without any apparent knowledge in 'the editor of the metrical laws by which they were constructed, that it would 'have been almost impossible, from this text alone, to have reduced them to any-'thing like the form in which they were written by the author. This circumstance 'appears to us conclusive, that these copies could not have been printed from the 'author's manuscript; and yet they might have been printed from a genuine play-'house copy.'

After mentioning the large omissions in the Folio of passages to be found in the Quarto, KNIGHT goes on to say, that it would be very easy to assume that these omissions were made by the editors of the Folio for the purpose of cutting the play down for representation; but this theory requires us to assume that the additions also, in the Folio, were made by the editors, and these comprise several such minute touches as none but the hand of the master could have added. He then examines the subject more in detail: 'In the First and Second Acts the omissions are very slight. 'In the opening of Act III we lose a spirited description of Lear in the storm—'"tears his white hair," etc. But mark—it is *description;* and the judgement of 'Shakespeare in omitting it is unquestionable, for he subsequently shows Lear in '*action* under precisely the same circumstances. In the sixth scene of the same 'act is omitted the imaginary trial of Regan and Goneril, "I will arraign them 'straight." Was this a passage that an author would have thrust out carelessly 'and hastily? It is impossible, as it would be presumptuous were it possible, un-'hesitatingly to assign a motive for this omission. The physical exertion that would 'be necessary for any actor (even for Burbage, who we know played Lear) to carry 'through the whole of the third act might have been so extreme as to render it ex-'pedient to make this abridgement; or, what is more probable, as Kent previous to 'this passage had said, "All power of his wits has given way to his impatience," 'the imaginary arraignment might have been rejected by the poet, as exhibiting too 'much method in the madness. The rhyming soliloquy of Edgar, with which this 'scene closes, might have been spared by the poet without much compunction. The 'second scene of the fourth act, in which Albany so bitterly reproaches Goneril, is 'greatly abridged. In its amplified state it does not advance the progress of the 'action, nor contribute to the developement of the characters. The whole of the 'third scene of that act is also omitted. It is one of the most beautifully written 'of the play; and we should indeed regret had it not been preserved to us in the 'Quartos. But let it be borne in mind, that the greater part of the scene is purely

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'descriptive; and, exquisite as the description is, particularly in those parts which 'make us better understand the surpassing loveliness of Cordelia's character, we 'cannot avoid believing that the poet sternly resolved to let the effect of this won-'derful drama entirely depend upon its action. . . . The subsequent omissions, to the 'end of the drama, are few and unimportant.'

STAUNTON says, that a 'careful comparison of the Quarto and Folio texts con-'vinces us that, unlike that of *Richard III*, the text of *Lear* in the Folio is taken 'from a later and revised copy of the play. Whether the curtailment is the work 'of the author, it is impossible now to determine; it is not always judicious, and 'some of the substitutions are inferior to the language they displace; yet, on the 'other hand, the additions that we meet with in the Folio bear the undoubted mark 'of Shakespeare's mint; and while the metrical arrangement of the speeches in that 'edition has been carefully regarded, the text of the Quartos is printed in parts 'without any observance of prosodial construction.'

Hitherto, as we have seen, the omissions in the Folio have been supposed to be abridgements made by Shakespeare himself.

DR DELIUS,* however, denies this, not only with regard to the omissions in the Folio, but to the omissions in the Quartos also.

Before entering on the discussion, the learned German premises that the texts of the two Quartos are to be considered as practically identical. There are, in effect, but two texts, that of the Folios and that of the Quartos; and the question is, are the variations in them due to the hand of Shakespeare? To answer this, Delius subjects the two texts to a minute comparison, and begins with a list of the *variæ lectiones* in the Quartos, which may be considered as errors either of the copyist or of the compositor, either of the pen or of the eye; according, as we think that they were to be found in the original MS, or were wrongly read by the printer—a dilemma hard to determine. This list, which I here reprint as a proof, if any were needed, that the conclusions at which Delius has arrived, were not reached without great care, contains several instances of what I cannot but think are not mere misprints, but words or phrases, which, making sense with the context, rise to the dignity of 'readings;' these I have marked with an asterisk. The text of the Quartos is in Italic; that of the Folios in Roman.

I, i, 36, *first intent* *—fast intent; 38, *Corferring* *—Confirming; 108, *mistresse* —mysteries; 173, *diseases* *—disasters; 180, *friendship* *—freedom; 219, *you for voucht affections* *—your fore-vouch'd affections.

I, ii, 38, *for your liking* *—for your o'er-looking; 117, *spirituall predominance* * —spherical predominance; 128, *mine*—my cue; 128, *them of Bedlam* *—Tom o' Bedlam.

I, iv, 109, *pestilent gull*—pestilent gall; 221, *Either his notion weaknesse, or his discernings are lethargy*—Either his notion weakens, or his discernings are lethargied; 239, *a great palace* *—a graced palace; 256, *thou lessen my traine and*—thou liest. My train are; 277, *thourt disnatur'd*—thwart disnatur'd; 293, *should make the worst blasts*—should make thee worth them; 293, *upon the untender*—upon thee! The untented; 341, *better ought* *—better oft.

II, i, 18, *Which must ask breefenesse and fortune helpe* *—Which I must act. Briefness and fortune work! 39, *warbling*—mumbling; 119, *threatning*—threading.

* See *Ueber den ursprünglichen Text des King Lear*. Shakespeare Year Book, x, 50. Reprinted in *Abhandlungen zu Shakspere*, p. 359; Translated in *Trans. of the New Shakspere Soc.*, 1875-6, p. 125.

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II, ii, 70, *to intrench to inloose*—too intrinse to unloose: 104, *dialogue*—dialect; 127, *stopping*—stocking.

II, iii, 17, *service*—farmes. 'That the compositor here followed the *ductus lite* 'rarum is clear, when we remember that *service* was written *ſervice*.'

II, iv, 1, *hence* *—home; 8, *heeles* *—heads; 85, *meere Justice*—mere fetches; 156, *look'd backe*—look'd black; 261, *not the deed*—not the need; 273, *lamely*—tamely.

III, i, 18, *warrant of my arte*—warrant of my note.

III, ii, 2, *cartericke and Hircanios*—cataracts and hurricanoes; 58, *concealeld centers*—concealing continents; 60, *more sinned against their sinning*—more sinned against than sinning.

III, iv, 14, *Save what beates their filiall ingratitude*—Save what beats there. Filial ingratitude! 175, *to the dark towne*—to the dark tower.

III, vii, 32, *I am true* *—I am none; 85, *Unbridle all the sparks*—enkindle all the sparks.

IV, i, 4, *Stands still in experience*—stands still in esperance; 53, *I cannot dance it* *—I cannot daub it [*dance* can be tortured into a meaning; Pope found enough in it to adopt it in his text.—ED.]; 68, *Stands your ordinance* *—Slaves your ordinance; 70, *under*—undo; 74, *Looks firmely* *—Looks fearfully.

IV, ii, 21, *A mistress coward*—A mistress's command; 52, *an eye discerving*—an eye discerning; 89, *not so tooke*—not so tart.

IV, vi, 19, *her cock above*—her cock a buoy; 57, *dread summons*—dread summit; 128, *consummation*—consumption; 156, *a dogge so bade in office*—a dog's obeyed in office [Decidedly an error of the ear.—ED.]; 189, *to shoot a troop of horse with fell*—to shoe a troop of horse with felt; 282, *fenced from my griefs* *—sever'd from my griefs. Compare above, II, iii, 17, *service*—farmes.

IV, vii, 36, *Mine iniurious dog*—Mine enemy's dog

V, i, 52, *Hard is the guess* *—Here is the guess.

V, iii, 66, *The which immediate*—The which immediacy; 136, *Conspicuate*—Conspirant; 193, (*O father*) *—O fault!

The conclusion which Delius draws from an examination of this list of misprints, 'which could be readily increased,' is, 'that the hand of the poet could have had 'nothing to do with them. In other words, Sh. wrote only what stands in the 'Folio.' A similar conclusion, he thinks, is also to be drawn from another class of readings in the Quartos, where evident misprints in one copy are corrected in another, such as II, ii, 121, where for the genuine 'ancient' we have *ausrent*, changed to *miscreant;* also II, ii, 160, 'miracles'; II, i, 100, 'To have th' expence,' where, 'instead of "th' expence" which cannot have been very clearly written in the MS, 'the compositor of the Quarto first substituted "these ———;" which, in some 'copies, was afterwards filled up from pure conjecture, as "wast and spoyle"', 'III, iv, 'Contentious'; III, vi, 94, 95, 'Take up'; IV, ii, 56, 57, France–'threats.' [For all these instances reference to the Textual Notes will supply the various changes to be found in the Quartos.] Delius then examines a third class of errors, where the changes seem to be purely arbitrary, such as *will* for 'shall,' *space or liberty* for 'space and liberty,' *That* for 'Which,' &c. &c. Then again there are certain differences where synonymous words are used—*e. g.*, I, i, *stoops to folly* for 'falls to folly'; Ib. *respects* for 'regards'; I, iii, *dislike* for 'dis-'taste'; II, i, *caitiff* for 'coward,' &c. In view of all these different readings, Delius makes the following strong point: 'Is it at all probable, that Shakespeare, even

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'granting that he revised the text, would have undertaken such superfluous trouble, 'as, we cannot say to improve, but merely to change the text in these innumerable, 'and minute, and insignificant particulars; and for no conceivable reason withal, in- 'stead of taking in hand some real incisive improvement? Or is it not more likely 'that a simple transcriber, attaching but slight importance to Shakespeare's words as 'such, in the hurry of his work substituted heedlessly or purposely, any phrase that 'occurred to him for another, one particle for another, one mood or number for 'another?'

In the substitution of prose for verse, of verse for prose, and in the omissions of words, phrases, and lines, in the Quartos, DELIUS sees the proof also that no trace of Shakespeare's revising hand can be detected. He then returns to the text of the Folio, with its note-worthy omission of '220 lines,' that are in the Quartos. All these omissions, he concludes, were made by the players, for the purpose of short- ening the time of representation, not by Shakespeare. In the Quartos we have the play as it was originally performed before King James, and before the audience at the Globe, but sadly marred by misprints, printers' sophistications, and omissions, perhaps due to an imperfect and illegible MS. In the Folio we have a later MS, belonging to the Theatre, and more nearly identical with what Shakespeare wrote. The omissions of the Quartos are the blunders of the printers; the omissions of the Folios are the abridgements of the actors. 'From the very nature of the case,' says Delius, 'it seems far more natural that the Poet, who was also an actor, should have 'been himself the one to mark the omissions in his own drama. But on the other 'hand, if we remember with what careless indifference Shakespeare committed his 'plays to the care of the Theatre for which he wrote them, without troubling himself 'about their fate or literary future; it will seem highly probable, that in the present 'instance he gave himself no further personal care about its representation, but left 'all that to those whom it most concerned—the actors of the Globe, the owners of 'the MS.' Moreover, in 1608, when the Quartos were published, and the unabridged play may be presumed to have held the stage, Shakespeare was living at Stratford. 'Is it to be supposed then,' asks Delius, 'that at that time or later—for the play may 'have been abridged later—the actors would have applied to the absent, far-distant 'poet, to modify his drama for the stage, when such a task would seem to them, ac- 'customed as they were to matters of routine, an affair of such every-day occurrence, 'that they themselves could just as easily do it for themselves?' Furthermore, De- lius thinks, that if Shakespeare himself had really revised this drama, we should have found more emphatic traces of his revision than mere omissions of certain pas- sages. In the general character of these omissions, Delius sees a desire to spare to the utmost, and to strike out such passages only, which contain amplified descrip- tions; or which, at least, are not essential to the developement of the dramatic treat- ment or of the characters. This point is emphasised, because in his Introduction to the play Delius had been led by these very considerations to an opposite conclusion —viz., that none but Shakespeare could have discriminated between the needful and the useless. Delius then proceeds to examine these omissions of the Folio, in detail. Some of his remarks I have incorporated in the commentary under the pas- sages in the text where they apply; for the others, it may be said, that in any drama by Shakespeare, it is much more easy to say why a certain passage should not be omitted, than to give a reason why it should. The presence of any passage in a play of Shakespeare's, is presumptive evidence that it is required; and to prove that it is not, lies upon those who approve of its excision. So perfect and so unerring a

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master was Shakespeare, that any abridgement of his plays is likely to be clumsy; it is easier to maintain, that a piece of clumsy work was done by any one rather than by Shakespeare. As Delius, in this very Essay (p. 67), truly says: 'assuredly, 'Shakespeare did not himself think any passage in his *King Lear* superfluous, other-'wise he would scarcely have inserted that which his editors might deem needless.'

Delius sums up as follows: 'Having traced the variations between the Quarto 'and the Folio to their true source, we are led to the conclusion:—That there is *no* 'evidence for the supposition that Shakspere himself revised this drama.'

Dr Koppel (*Textkritische Studien über Shakespeare's Richard III and King Lear*, Dresden, 1877) comes to a conclusion directly opposed to Delius, and maintains that it was Shakespeare's own hand that cut out many of the passages both in the Quarto text and the Folio text. The larger portion of his Essay is devoted to attacking Delius's position, and as destructive criticism does not come within my scope, I simply allude to his opposition without repeating his arguments. Koppel has evidently studied the notes in the Cambridge edition most thoroughly, and comes to the same conclusion as that to which the Cambridge Editors themselves had arrived before him—namely, that the N. Butter edition has been erroneously supposed to be Q_2; that the real Q_2 is that which in the notes to the Cambridge edition is called Q_x. He maintains with vigor and plausibility, that there are many corrected passages in Q_x (*i. e.* the Pide Bull), in 'some of which it is clear beyond a peradventure, and 'in others it is highly probable, that resort was had to the original MS. For in-'stance, in I, iv, 294 *untender* becomes "untented," *peruse*, in the next line, be-'comes "pierce;" in line 336 *mildie gentleness* is corrected to "milkie gentleness." 'Such corrections as these would never have been made by a compositor out of 'hand; with "mildie gentleness" before him a compositor would never have 'thought of changing it to the poetic form of "milkie gentleness," but would have 'corrected it simply to "mild gentleness;" moreover, to suppose that in every case 'the compositor could have hit upon the correct word or phrase as we find them in 'the Folio, is simply incredible.' In those instances where some copies of the Pide Bull edition have one reading, and other copies of the same edition have different ones (such as *aurrent, my rackles, crulentious* in some copies, and *miscreant, my wrack, tempestious* in others), Koppel infers that the MS must have been illegible.

But, as has been before remarked, however interesting the discussion may be of the succession in time of these different Quartos, the question in reality is merely bibliographical; and Koppel acknowledges that all this collation is unimportant in comparison with the variation between the Quartos and Folios: according to the enumeration of the lines in the Cambridge edition, he finds two hundred and eighty-seven more lines in the Quarto than in the Folio, and one hundred and ten lines in the Folio which are wanting in the Quarto. As to whether the omissions in the Folio were due to Shakespeare or not, Koppel says, that however indifferent the poet may have been to the *literary* fate of his dramas, it is inconceivable that Shakespeare, the Actor, Manager, Dramatist, and Theatre-poet, should have taken no care for the representation of his pieces, or for their adaptation to the stage, or for their needful abbreviations or amplifications. 'Is it to be inferred that he took no per-'sonal interest in the reproduction on the stage of his pieces, because he took no 'thought for their *publication in print*? Far more likely is it that the literary future 'of his dramas pressed lightly on him, because the present practical interest in their 'representation, their scenic success, pressed upon him so heavily.' No inference, Koppel thinks, as to the state of the text can be drawn from the date of the Quartos,

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nor from the statement on their title-pages, 'as it was plaid . . . at Whitehall,' which was merely a bookseller's puff, and designed to show the difference between this edition and the older play of *King Leir*, with no intention of more accurately specifying the very text which was given before his Majesty. 'It is very possible that, when the 'First Quarto (Q_a of the Cambridge edition) appeared, the version which is the basis 'of the Folio text had existed long before, and was used in public, notwithstanding 'that the MS which the publisher of the Quartos managed to procure, contained the 'earlier and discarded text; and perhaps it was for this very reason, because it was 'discarded, that it could be handed over to the publisher merely, perhaps, for the 'preparation of a transcript' (p. 72). Wherefore, the mere publication alone of the Quartos in 1608 does not hinder us from supposing that the version which the Folio follows belongs to an earlier year, when Shakespeare was in London and not in Stratford. In view of all the circumstances of the case, if we cannot regard the additions of the Folio as original portions of the text, Dr Koppel thinks that the following may be supposed as possible: 'The *original* form was, essentially, that of the Quarto, then 'followed a *longer* form, *with the additions in the Folio*, as substantially *our modern 'editions have again restored them*; then the shortest form, as it is preserved for us 'in the Folio' (p. 74).

'Although in general the omissions in the Quarto may be attributed to Shakespeare, 'yet we must be prepared to find several of them unworthy of the Poet; such for 'instance is I, i, 38–43. The next omission in the Quartos, I, i, 47, 48, may very 'possibly be a later addition in the Folio. But it is not essential, its gist has been 'already given in lines 35–38, and it may be considered as a skilful abridgement in 'the Quartos.' [Space will not permit me to follow Dr Koppel in his criticisms and explanations of all the omissions or additions of the Quartos and Folios; to a student interested in such matters of collation, it will not be a tedious task to examine this subject thoroughly for himself at first hand; it will cost him but little more trouble to do so than to look up all the references to act, scene, and line, which would be all that I could possibly give him here, were I to reproduce all of Dr Koppel's essay, of which, however, I will give those passages that seem to me the most striking, wherein he assumes the task of proving that Shakespeare himself, with cause, added or omitted certain passages. The italics are Dr Koppel's.]

At the conclusion of his examination of all the important passages omitted in the Quartos, Dr Koppel finds (p. 82), 'with the trifling exception of only two passages, I, 'i, 38–43 and III, vi, 12–15, that *nothing forbids their being regarded as later addi-'tions by the Poet*. That they really are so, it is obviously impossible *to prove*. It 'would have to be assumed that these additions to the text of the tragedy, made 'perhaps, not all at the same time, gradually so increased that at last a reduction 'proved to be necessary. The *abridged* form, *rendered essentially shorter than the 'piece originally was*, would then be necessarily regarded as transmitted to us in *the 'Folio*. If we have thus shown that the passages wanting in the Quartos did not 'necessarily form a part of the original text, it is, on the other hand, at the same 'time shown, that these omissions *were made at fitting places*, and *had the same 'practical design of abridgement* as in the later form of the piece, which was *pre-'pared for the stage*, and which is the basis of the Folio.' . . . [P. 87.] Of the passage, III, i, 7–15, omitted in the Folios, it may be 'said that Shakespeare, after-'wards, and partly before, partly in this scene, partly in what precedes, and in what 'follows, has enlarged sufficiently upon these things, the white uncovered head, the 'rain, the storm, the fearful night, and Lear's mad defiance, and could when abridge-

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'ment were the object, very well dispense with this passage. . . . Besides we may 'see here the artist's hand in the choice of passages to be erased, expunging a grand 'description of the King in the stormy night, which might weaken the impression 'of his actual appearance when he comes before us in the next scene.' . . . [P. 88.] The notable omission in the Folios of III, i, 30–42, Koppel justifies: 'The suffer-'ings of Lear being known in France (in the Quartos, merely the quarrel between 'the British Dukes, of which advantage was to be taken by the enemy, appears as 'the occasion for the French invasion), the sending of the nobleman to Dover to 'Cordelia is rendered superfluous, aimless. Hence, from the text of the Folio, we 'gather from this mission merely a *cheering assurance* of the approaching deliver-'ance of Lear, which Kent gives to the nobleman, although only by hints. For he 'tells him only that from France, where Lear's sufferings are known, war is com-'ing, and that he will soon get to see Cordelia. The declaration, that French troops 'have already landed at Dover, is stricken out. This cheering intimation, which, 'as well as the material compensation (Kent's purse and ring), was well earned by 'the good faith of the knight, fits well into this preparatory scene, which thus pos-'sesses the effect of a soothing pause in the rapid progress of the tragic action.' Koppel's hardest task lies in justifying the omission of the entire Third Scene of Act IV; while granting the justice of the general opinion that this scene is necessary for the reawakening of interest in Cordelia, who has not been seen since the intro-ductory scene, 'yet,' he urges, 'perhaps, for the expunging of this full *poetic descrip-'tion*, preceding the personal appearance of Cordelia, there was the same reason as 'for the omission, mentioned above, of the description of Lear before he himself 'appears in the stormy night.

'When then, with this scene, the necessary reason for the non-appearance of the 'French King in the subsequent warlike scenes is also left out, it does not prove 'the impossibility of Shakespeare's having made these erasures. How often Shake-'speare was careless in regard to secondary incidents, how often he even con-'tradicts himself in such matters, is sufficiently known. Instances, more or less 'striking, may be found everywhere. For example, in this very scene in the orig-'inal longer form of the tragedy, the Gentleman and Kent speak of a letter of 'Kent's ('Did your letters pierce,' &c. &c.), which the former was to hand to Cor-'delia; while, according, to an earlier scene of the Third Act, only an oral mes-'sage had been entrusted to the Gentleman. So likewise in that scene, Kent and 'the Gentleman are to seek the King in different directions, and he who first lights 'on him was to holla the other; the Poet causes this arrangement to be made in de-'tail, without any mention being made afterwards of its having been carried out, in 'the tragic scene where Lear is found by Kent. Kent does not trouble himself about 'his fellow-seeker, and consequently as little do *we* know where he has gone. Only 'in Dover do we find him again. Just so, in that scene, Kent gives to the same 'gentleman a ring which he is to show to Cordelia, and learn from her who 'your 'fellow is That yet you do not know.' Notwithstanding, we find that when the 'gentleman has delivered his message to Cordelia and reports the fact to Kent, he 'still does not know that it is Kent with whom he is speaking; for Kent says: ''some dear cause Will in concealment wrap me up awhile; When I am known 'aright, you shall not grieve Lending me this acquaintance;' and when the gentle-'man is speaking again (IV, vii, 91) with Kent, he tells him, as a report which he 'himself believes, that Kent is in Germany with Edgar.' [It is only an inference of Koppel's, that the 'gentleman' in this scene is same as Kent's messenger in the

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former scene. The stage directions give simply 'gentleman,' and it may well have been two different men.—ED.] 'Finally, a similar instance of carelessness is to be 'found in IV, iii, where it is said, that the French king must for urgent reasons re- 'turn to France, and that he has left Monsieur La Far 'behind him, general'. And 'yet the Poet forgot this entirely. This La Far is never afterwards alluded to. Cor- 'delia alone represents the French military power. It may well be supposed, that 'if it were the Poet who struck out this scene, the opportunity of getting rid of the 'strange gentleman induced him, at the same time, to erase the more important men- 'tion of the king of France, closely connected therewith, together with the whole 'scene; which, on the whole, could be dispensed with. Moreover, it is not impos- 'sible, that, by the insertion of some brief passage, the hiatus thus made was filled 'up, and this passage was afterward forgotten in the MS of the Folio, or in the 'printed edition.'

'[P. 93.] The last eight lines of Act III, which are omitted in the Folio, contain, 'in the Quartos, a contradiction between them and the opening scene of the next act; 'which, of itself, would lead us to suspect the genuineness of the Quartos. The 'Second Servant says: 'Let's follow the old earl, and get the Bedlam To lead him,' '&c. But in the next scene, Gloucester is led by an 'Old Man,' and apparently 'meets the Bedlam by accident, and it is Gloucester himself who asks the Bedlam to 'lead him. This is, after all, only one of the many little things in Shakespeare in 'which, as we have shown above, especially in *King Lear*, inconsistencies and con- 'tradictions may be discovered, that do not authorise any hap-hazard assumption, 'that the passage in the Quartos is not genuine. But, on the other hand, this causes 'the omission in the Folio to appear all the more explicable and fitting.

'[P. 94.] In IV, i, the passage in Edgar's speech about 'Obidicut,' 'Hobbidi- 'dance,' and 'Mahu,' is omitted. The reference to Harsnet's book, in this Tragedy, 'was desirable only so long as the book was fresh in men's memories.'

On page 96 Dr Koppel sums up his conclusion: 'Thus it appears that these 'omissions, *with some exceptions quite immaterial, are of such a kind that they might 'very well have been made by the poet himself;* in many cases, this possibility has 'more probability, in others less; and, furthermore, it is also *possible*, that different 'passages were stricken out at different times, and in part also by different hands.'

Dr SCHMIDT, at whose hands we have all received that valuable gift, *The Shakespeare Lexicon*, has written an Essay on the *Text of King Lear*, of which only a portion, at this date, has appeared in type; and even of this portion, I can give only an abridgement.

In all cases, where two texts exist, the Quartos and the Folios, the first thing to be done, according to Dr Schmidt, is to decide which of the two is authentic. 'May we 'assume, that Shakespeare had such an interest in the publication of the Quartos as 'to give them an authority higher than that of the Folio, which appeared after his 'death? Or, on the other hand, shall we pin our faith exclusively to that form of 'the text whose lawful origin is undoubted? Are the different texts different remod- 'ellings, and if so, are the changes in the later, due to the hand of the Poet, or to 'that of another? To these questions there can be but one true answer, and until 'that answer be found, all genuine textual criticism is merely a groping in the dark. 'In England, it is customary to accord 'equivalent validity' to the Quartos and Folios; 'and to decide at one time for one, and at another time for another, according to indi- 'vidual bias; and the result is an eclectic text. When the editor is a man of taste, the

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'reader, perhaps, does not fare so badly; but such dealing cannot be termed critical. 'Even in the case where we have to deal with two different versions from the hand 'of a Poet himself, one of the two must be laid aside; no matter, whether we prefer 'that version which gives us the first hurried sketch, or that which has received the 'improvements of maturer judgement. To weld both into one, yields a result, which 'never had any existence for the Poet himself even . . . . The universal acknowledge- 'men, that the *Romeo and Juliet* of 1597, the *Hamlet* of 1603, and the Quartos of '*Henry V*, and the 2d and 3d Parts of *Henry VI*, and of *The Merry Wives*, are mere 'compilations, hastily made up from copies taken down from performances on the stage, 'and from untrustworthy recollections,—this acknowledgement can be but a question 'of time. . . . Shakespeare's indifference to the fate of his dramas, has been praised by 'some and blamed by others, and all have perceived in it, the poet's unconsciousness 'of his own greatness; whereas it may have been the natural result of the highest 'intellectual power, which finds in the joy of creating its fullest and completest 'reward, and, in the prospect of the future loses all interest in the present and the 'past. . . . Every doubt as to the unlawful character of these Quartos ought to be 'reasonably fled, when we have in the Preface to the Folio, such a decided, unam- 'biguous proof. 'Where before you were abused,' so we read there, 'with divers ''stolen and surreptitious copies, maimed and deformed by the frauds and stealths ''of injurious imposters that exposed them, even those are now offered to your view ''cured and perfect of their limbs,' &c. It is remarkable, how completely this famil- 'iar announcement has been lost sight of, and discarded, by almost every Shakespeare 'student. Perhaps, it is thought, that editor against editor and publisher against pub- 'lisher, are not competent witnesses. And, moreover, the judge is not uncorrupted. 'The short-comings of the Folio, the sole authorised edition, give to the Quartos, 'spite of their lack of authenticity, such a disproportionate importance, that the mod- 'ern critic is in duty bound to thank them at every step; and cannot refrain from hold- 'ing them in high honour. Their present relative importance, induces a very natural 'delusion as to their absolute worth. It has been thought, that the foregoing sentence 'from the Preface in the Folio referred only to the six Quartos mentioned above, and 'that we were, therefore, justified in dividing the Quartos into authentic and spurious 'Quartos. In fact, several of them afford a text essentially complete and worthy of 'the poet, nay, some even appear to be set forth with greater care than the Folio. 'But this, by no means, proves that there is no difference between a lawful and an 'unlawful edition; but at best only between more adroit and less adroit sophistications, 'and gives us no right to restrict, just as we please, the general assertion of the Folio, 'and to draw the line at a boundary which our own needs have set up. When this 'or that Quarto is termed authentic, it is not absolutely meant, that it must have been 'published in an authorised manner by the direct or indirect means of the lawful 'owner of the MS. But this expression implies rather, that authentic copies, by 'some means or other, must have come into the possession of the publisher. Of 'course, this would not be impossible, but it would be very difficult. . . . The com- 'plete MS, be it remembered, was in the possession of the managers alone, among 'whom it is not likely that a traitor to their own monopoly would be found; the indi- 'vidual actors knew nothing more than their own parts, and it would, therefore, require 'an organised complicity of all of them, in a plot to place their collected rôles in the 'hands of an outside purchaser. On the other hand, it could not have been difficult, 'where neither pains nor cost were spared, to procure by copyists in the Theatre a 'passable, nay, even a complete and correct printer's copy. If it proved too much for

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'one short-hand writer, two or three could accomplish it, by relieving each other; and 'if it could not be finished at the first performance, it could certainly be done at the 'second or third. Here is hypothesis against hypothesis, possibility against possi-'bility, and it will need a series of minute investigations to turn the scale. The fol-'lowing pages will be devoted to the task of proving, that one of the so-called authentic 'Quartos could have had its origin only in copies made at a performance on the stage, 'and that its various readings merit no regard in comparison with the text of the Folio, 'which has, at least, an indirect connection with the handwriting of the poet; and 'when, moreover, the Folio is not marred by manifest misprints. . . .

'[P. 5.] The omissions in the Folio are not of vital importance, owing to the firm 'structure of the drama, which does not permit much to be removed without danger 'to the whole; and they have been made by no unskilful hand. We may, therefore, 'assume, that we have here the piece in that shape in which it was presented on the 'Shakespearian stage in the years just preceding its appearance in type, and it is 'manifest that it has suffered no material injury by its abridgements. These abridge-'ments might have occurred all the more easily, if we suppose that the original MS 'had been neglected, mislaid, and finally lost. The greater completeness of the 'Quartos, however, by no means proves, that they represent a more complete MS 'than the Folio; but only that they appeared, or were prepared, at a time, when the 'drama was acted in its unabridged form, owing to a lack of sufficient experience of 'the needs of the stage.

'[P. 6.] It would be unfair to deny that a number of Quarto readings correct some 'unmistakeable misprints of the Folio. Thus I, i, 173, 'diseases' for *disasters;* II, i, '89, 'strange news' for *strangeness;* II, ii, 130, 'dread' for *dead;* II, iv, 34, 'whose' 'for *those;* II, iv, 170, 'blast her pride' for *blister;* 183, 'fickle' for *fickly;* III, iv, '53, 'ford' for *sword;* III, vi, 73, 'tike' for *tight;* IV, ii, 75, 'thereat' for *threat;* 'IV, iv, 18, 'distress' for *desires;* IV, vi, 17, 'walk' for *walked;* 83, 'coining' for '*crying;* 265, 'we'ld' for *we.* But from all these we are not to conclude that the 'Quartos were genuine, that is, that they were derived from authentic MSS; but the 'inference to be drawn, with the greater assurance from such separate instances, is 'that the actors during a performance pronounced these words or phrases rightly and 'clearly, which the compositor of the Folio read wrongly.

'These thirteen, or at most fifteen, instances in which the Folio is corrected by the 'Quartos, are offset by numberless, utterly senseless, readings in the latter. When they 'read I, i, 39, *first* for 'fast'; 37, *of our state* for 'from our age'; 38, *confirming* for ''conferring', &c. &c; it has never occurred to any modern editor to allow his previous 'preference for the Quartos to have sway here. Nevertheless, it must be conceded, 'that such instances of carelessness as these have no bearing on the main question.

'More remarkable and significant is a third class of discrepancies, which give 'editors the most embarrassment—*e. g.*, in the Quartos, I, i, 33, 'my liege' for *my* '*lord;* 34, 'we shall' for *we will;* 38, *years* for 'strengths;' 51, *merit doth most chal-*'*lenge it* for 'nature doth with merit challenge;' 147, 'stoops to folly' for *falls to* '*folly;* 181, *protection* for 'dear shelter'; II, ii, 84, *What's his offence* for 'What is ''his fault'; II, iv, 297, *bleak winds* for 'high winds', &c. &c; and when we find in 'round numbers, a hundred more similar variations, it is obvious enough, that the 'fault is not to be laid to illegible MS, or to mere typographical errors.

'The prevailing opinion is, that there are two different versions of the tragedy, that 'the Quartos contain the earlier and original, and the Folio the second and revised version. We cannot find the least historical support for a theory, that Shakespeare

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'himself had any hand in such a revision. The editors of the Folio mention, as his 'characteristic, that 'we have scarce received from him a blot in his papers,' and 'Ben Jonson quotes the same from the mouth of his fellow-actors. It may be granted 'that genuine changes, such as Schiller introduced into his *Robbers*, or Goethe into 'his *Götz*, would not preclude in consequence thereof, the complete re-writing of his 'pieces, if, on other grounds, we had reason to believe that such changes there were. 'But absolutely excluded are all trifling corrections, changes in words and phrases 'that change nothing, which are utterly unimportant to the piece as a whole, and 'even to the impression in detail. It would be impossible to recognize in such trifles 'the hand of the poet, even if we knew nothing of his 'unblotted papers;' especially of a poet, who was by profession an actor.

'The only result from such a revision would have been vexation and confusion to the actors, who having once stamped upon their memories a certain phrase, would have to unlearn all their rôles for such bagatelles as these. It is very doubtful, if 'Ben Jonson would have had the chance to report Shakespeare's praise in the mouth of his fellow-players, if he had ever set them such a task as this. . . . Everything 'becomes clear, as soon as we suppose that the MS for the Quartos was prepared by 'taking it down during a performance on the stage. Actors have now and then an 'unsure memory, or perhaps, they are not conscientious enough to use the precise 'word of the poet. It makes little difference to them, whether they say 'stoops to '' folly' or 'falls to folly', 'protection' or 'dear shelter', &c. &c. Copyists writing 'rapidly use abbreviations (*e. g. my l.* for 'my lord', but which the compositor makes ''my liege'); and they leave gaps which they afterwards fill out erroneously from 'memory (*e. g.* 'bleak winds' for 'high winds'), they mis-hear much and mis-write much. A complete and exhaustive explanation, of all the changes in the Quarto 'Text, is to be found in the broad path, at every fresh station exposed to fresh dan-'gers, which the words of the poet travel, through the mouth of the actor, the ear of 'the spectator, the hand of the copyist, and the eye of the compositor.' [Dr SCHMIDT brings forward certain classes of errors, to prove his position. I can give only the headings:] '1. The Quartos make no distinction between verse and prose; not even 'where the lines rhyme at the end of a scene. 2. Many errors of the Quartos are 'mistakes of the ear, not of the eye. 3. Capriciousness of the actors' diction is 'noticeable in the use of expletives, like 'come,' 'do,' 'go to,' 'how,' 'sir,' &c. In 'common life Englishmen are fond of beginning their sentences with such little words, 'which, like tuning-forks, give the key in which they intend to speak. 4. The omissions 'in the Quartos are evidently due to the actors, occurring as they do in the middle of 'speeches, where care is taken merely to preserve the cue, &c. &c.' [Dr SCHMIDT sums up as follows:] 'Such are the reasons in general and in particular, which prove 'that the Quarto-Text of *King Lear* lacks authority, and that its various readings are to 'be expunged for our editions; excepting, in those few instances, where they serve to 'correct indubitable errors in the Folio. At how early, or at how late, a day this con-'viction will take root and bear fruit, cannot from past experience be approximately 'reckoned. It is not every-one's business to let himself be convinced, and it is not 'every-one's business to follow his convictions.' [Nearly all the remainder of Dr Schmidt's remarks will be found in the commentary to the text. Unfortunately, his essay is only a fragment. It does not extend beyond the second Scene of the first Act.

Since the foregoing was written an article has appeared in *Robinson's Epitome of Literature*, 1 August, 1879, by the Rev. Mr FLEAY, on *The Date and The Text* of

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this play. The portion that relates to the Text is substantially as follows:] 'In the 'Quarto we have the version of the play as it was performed on the 26th of Decem- 'ber, 1606, before the King. I am unable to trace any revivals of it, but the fact that 'the Folio is divided into Acts and Scenes, and the numerous omissions in it, prove 'that version to be an abridgement for stage purposes, most likely made after Shake- 'speare's retirement, and probably *circa* 1616–22.

'I will now proceed to examine some peculiarities in the versions. We must re- 'member that in 1605, when the original version (which we call 'O') was produced, 'the Queen had recently (in October, 1604) been consulting astrologers and firmly 'believed in them; that James I. was popularly supposed to he on anything but good 'terms with Prince Henry; that his wholesale creation of knights had been satirised 'abundantly on the boards; and that England and Scotland had been merged in 'Great Britain hy proclamation (Octoher 20, 1604). Again, in 1606, December 26, 'when the revival took place, the Gunpowder Plot had disturbed the Court and people.

'Now turn to I, ii, 103, *seq.*, it is clear that a passage, innocent perhaps originally, 'but liable to misconstruction by the Court, has been carefully left out in the Quarto. ''This villain of mine comes under the prediction; there's son against father: *the 'King falls from bias of nature, there's father against child.* We have seen the best 'of our time,' &c.

'On the other hand, l. 91 *seq.*, 137 *seq.*, which were inserted in the Quarto in place 'of this, speak of a 'father that so tenderly and entirely loves him;' 'menaces and 'maledictions against king and nohles;' (Gunpowder Plot;) 'nuptial hreaches;' '(Lady Essex;) and the like, none of which allusions would be disagreeable to the 'King.

'Again, in I, iv, 345, *seq.*, this passage was omitted:

> ''This man hath had good counsel: a hundred knights,
> ''Tis politic and safe to let him keep
> 'At point a hundred knights: yes, that, on every dream
> 'Each buzz, each fancy, each complaint, dislike,
> *'He may enguard his dotage with their powers,*
> *'And hold our lives in mercy.'*

'But the strongest instance of this kind is in III, i, 22–42, where 22–29 (from the 'Folio) are clearly alternative with 30–42 (from the Quarto). In the Folio we read:

> ''Who have, as who have not, that their great stars
> 'Throned and set high? servants, who seem no less,
> 'Which are to France the spies and speculations
> 'Intelligent of our state; what hath been seen,
> '* * * * in * * * * something deeper,
> 'Whereof, perchance, these are but furnishings.'

'But in the Quarto we are only told of 'secret feet in some of our best ports.' 'Is it not clear that the former passage would, in the winter of 1604–5, when the 'peace with Spain was not six months old—a peace procured by the bribery of Suf- 'folk, Northampton, Pembroke, Southampton, Dirleton, &c., &c.—he taken by the 'populace as a direct allusion to this scandalous corruption, and is it not also clear 'that the Court could not allow the play to be acted before them without the clever 'reformations introduced by Shakespeare in this Quarto version?

'Another omission of the same kind is that of the Merlin prophecy at the end of 'III, ii. James would not have tolerated even so distant a prospect of a time when 'the realm of Albion should come to great confusion, and any allusion to the cut-

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'purse who 'came to the throng' during his first progress is known to have been 'very obnoxious to him.

'It is clear then that the Quarto is, as stated on the title-page, the version 'played 'before the King's Majesty.' It is, however, a scandalously incorrect and surreptitious copy of that version, taken from a wretchedly written MS.

'Taking it then that the Quarto is a somewhat altered version of 'O' for Court 'performance, but very carelessly copied and erroneously printed, we have yet to 'examine the Folio. In this case, fortunately, as in the corresponding cases of '*Othello* and *Hamlet*, we have two versions, one abridged considerably. It is not 'then possible for ingenuous editors to sneer at the very notion of abridgement as 'they do when it is suggested that *The Tempest* or *Julius Cæsar* have been curtailed 'for theatrical purposes. But they all agree that in this instance the alteration was 'made by Shakespeare himself. In spite of the recorded facts that Shirley, Massinger, &c. did rewrite great portions of Beaumont and Fletcher (who were then, '1616–40, esteemed above Shakespeare); in spite of the probability that portions, 'if not all, of his MSS were burnt with the Globe Theatre; in spite of the palpable 'fact that *Timon* was so remodelled before 1623, and *Macbeth*, *The Tempest*, &c. 'afterwards, by D'Avenant and Dryden; in spite of the persistence to our own time 'of managers in playing *Richard III*, *Macbeth*, &c. in their altered forms, we are 'required to believe that Shakespeare, who left his plays to take care of themselves, 'and did not collect them like Jonson, was regarded as too sacred to be remodelled 'until his plays were published in 1623, but after that they were open to any one to 'refashion as he pleased; in other words, the very thing which preserved Jonson's 'plays from being altered was the beginning of the corruption of Shakespeare's. I 'believe, on the contrary, that this process began immediately after his death, and 'that nearly every play revived was, at the revival, revised also; abridged, 're-'formed' of oaths, &c., corrected by alteration of obsolete words, and 'emended' 'in metre as well as diction. In some cases I believe also interpolations were intro-'duced,—not, however, in this play of *Lear*, to which I return.

'Besides the *alterations* I have noted from 'O' to the Quarto, there are omissions 'in the Folio, especially in the later part of the play. Besides shorter ones of a line 'or so, which may be due to the careless copy, or of single words, which may be 'due to the printer, I may notice the following: I, iii, 16–23; I, iv, 154–169; I, iv, '252–257; II, ii, 148–152 (clearly a purposed omission, not accidental, the metre 'being set right by inserting, 'need'); III, vi, 18–59; III, vi, 109–122 (omitted 'because, as Heywood tells us, rhyme had become unfashionable); III, vii, 98–107; 'IV, i, 60–66; IV, i, 31–50; IV, i, 53–58; IV, i, 62–69. The whole of IV, iii '(intentional, for the scenes are renumbered *Tertia* for *Quarta*, etc., up to *Septima*, 'which remains unaltered); IV, vii, 86–97; V, i, 23–28; V, iii, 54–59; V, iii, 203–221.

'Now I cannot believe that these omissions were made by Shakespeare; the last 'one, for instance, narrating the meeting of Edgar and Kent, is *necessary* to the plot. 'See how abrupt line 229 ('Here comes Kent') becomes without it. But on this 'point, and on the incorrectness of the Quarto I need not enlarge. Four years since 'Prof. Delius, in an able paper, displayed his views on them, with which I entirely 'coincide. The portions of this article which I claim as original are the fixing the 'date of production in 1605, not 1606 [see *Date of the Composition*, p. 381], and the 'hypothesis that the Quarto version was one altered by Shakespeare from 'O' for 'production at Court.

'While the very numerous irregularities of metre in the Quarto are due entirely to

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'the misreading of the badly written MS by a careless printer, the many broken lines
'of less than five feet in the Folio are due to the omission of passages cut out to
'shorten the representation. I pointed this out in the case of *Julius Cæsar*, in 1875.
'I now say that it applies to all the shortened plays of Shakespeare, and that in re-
'gard to his works, and Fletcher's, or to any of the great dramatists, we can always
'tell if any play has been abridged by examination of this one peculiarity.'

A LIST OF VARIOUS READINGS IN CERTAIN QUARTOS, COLLATED BY THE CAMBRIDGE EDITORS, AND RECORDED BY THEM IN THE FOOT-NOTES OF THEIR EDITION.

The following collation is wholly the work of Messrs CLARK and WRIGHT. I have not incorporated it in my own collation, as recorded in the foregoing Textual notes. The discrepancies hardly rise to the dignity of *variæ lectiones*, in the strict sense in which the phrase is used among schoolmen; they are little else than gross typographical blunders, and are interesting mainly for bibliographical purposes, in deciding the priority in printing among several copies, or even portions of copies, of Quartos of the same date. Interest too may be found in deciding whether the various readings are errors of the eye or of the ear.

It is to be borne in mind, that I have here reprinted the collation exactly as it is recorded in the Cambridge Edition, except in some cases where the reading is identical with the received text, there it seemed superfluous; and that 'Q_2' of the Cambridge Edition is Q_1 of this, viz: the *Pide Bull* edition.

In their Preface the Cambridge Editors give the following explanation of the symbols which they have used:

'Q_1 (Cap.). The copy in Capell's collection.
'Q_2 (Dev.). The copy in the Library of the Duke of Devonshire.
'Q_3 (Mus. per.). A perfect copy in the British Museum. (C. 34, K. 18). [Ashbee's Facsimile agrees with this.—ED.]
'Q_4 (Mus. imp.). An imperfect copy (wanting title) in the British Museum (C. 34, K. 17); formerly in the possession of Mr Halliwell.
'Q_5 (Bodl. 1). A copy in the Bodleian Library (Malone 35), with the title, but wanting the last leaf.
'Q_6 (Bodl. 2). A copy in the Bodleian Library (Malone 37), wanting title, but having the last leaf.'

I, i, 95. You have *begot*] *bgot* Q_1 (Cap.).

I, i, 102. Sure, I shal] never *marry*] *Matry* Q_1 (Cap.).

I, ii, 36. Edm.] Bast. Q_1FfQ_3. Ba. Q_4 (Cap. Dev. Mus. per. & Bodl. 1, 2). Om. Q_2 (Mus. imp.).

I, iv, 87. If you will measure your *lubber's length*] *lubbers length* Q_2 (Cap. & Dev.). *lubbers, length* Q_3 (Mus. per. & imp. & Bodl. 1, 2).

I, iv, 148. They would have part *on't: and ladies too,*] *on't, and lodes too,* Q_1Q_3. *an't, and lodes too,* Q_4 (Cap. & Dev.). *an't, and Ladies too,* Q_5 (Bodl. 1, 2, Mus. per. & imp.).

I, iv, 173. I would fain *learn to lie*] *learne to lye* Q_2 (Bodl. 1, 2, Mus. per. & imp.). *learne lye* Q_3 (Cap. & Dev.).

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I, iv, 185. *now thou* art an O] *now thou* Q_3 (Bodl. 1, 2, Mus. per. & imp.) Ff. *thou, thou* Q_1Q_2 (Cap. & Dev.).

I, iv, 293. Blasts and fogs *upon thee! The intended*] *upon the untender* Q_1Q_2 (Cap. & Dev.). *upon the untented* Q_3 (Bodl. 1, 2, Mus. per. & imp.).

I, iv, 295. *Pierce* every sense about thee!] *peruse* Q_1Q_2 (Cap. & Dev.).

I, iv, 335. *And hasten your return. No, no, my lord.*] *and after your returne —now my lord* Q_1. *and after your returne now my lord* Q_2 (Cap. & Dev.). *& hasten your returne now my lord* Q_3 (Bodl. 1, 2, Mus. per. & imp.).

I, iv, 336. This *milky* gentleness] *milkie* Q_3 (Bodl. 1, 2, Mus. per. & imp.). *mildie* Q_1Q_2 (Cap. & Dev.).

I, iv, 338 You are much more *attask'd for* want of wisdom] *attaskt for* Q_3 (Bodl. 1, 2, Mus. per. & imp.). *alapt* Q_1Q_2 (Cap. & Dev.).

II, i, 100. To have *the waste and spoil of his* revenues] *the wast and spoyle of his* Q_3 (Bodl. 1, 2, Mus. per. & imp.). *these—and wast of this his* Q_1 (Cap. & Dev.).

II, i, 120. Occasions, noble Gloucester, of some *poise*] *poyse* Q_3 (Bodl. 1, 2, Mus. per. & imp.). *prise* Q_1 (Cap. & Dev.).

II, i, 122. Our father he hath writ, so hath our sister Of *differences*] *diferences* Q_3 (Bodl. 1, 2, Mus. per. & imp.). *defences* Q_1Q_2 (Cap. & Dev.).

II, i, 123. which I *best* thought it fit] *lest* Q_3 (Bodl. 1, 2, Mus. per. & imp.).

II, i, 124. To answer from our *home.*] *hand* Q_1Q_2 (Cap. & Dev.).

II, ii, 1. Good *dawning*] *deuen* Q_3 (Bodl. 1).

II, ii, 14. *three-suited*] *three snyted* Q_3 (Bodl. 1).

II, ii, 15. *worsted-stocking*] *wosted stocken* Q_3 (Bodl. 1).

II, ii, 121. You stubborn *ancient* knave] *ausrent* Q_3 (Bodl. 1).

II, ii, 138. *basest* and *contemned'st* wretches] *belest and contaned* Q_3 (Bodl. 1).

II, ii, 160. Nothing almost see *miracles*] *my wracke* Q_1Q_2 (Cap. Dev. Mus. per. & imp. & Bodl. 2). *my rackles* Q_3 (Bodl. 1).

II, ii, 162. Who hath *most*] *not* Q_3 (Bodl. 1).

II, ii, 166. *Take*] *Late* Q_3 (Bodl. 1).

II, iii, 15. numb'd *and* mortified] *and* is omitted in Q_3 (Bodl. 1).

II, iii, 16. *Pins*] *Pies* Q_3 (Bodl. 1).

II, iii, 17. *from* low farms] *frame* Q_3 (Bodl. 1).

II, iii, 20. *Turlygod*] *Tuelygod* Q_3 (Bodl. 1).

II, iv, 97. *father* Would with *his*] *fate . . . with the* Q_3 (Bodl. 1).

II, iv, 98. *commands her* service] *come and tends seruise* Q_3 (Bodl. 1).

II, iv, 100. *'Fiery' ? 'the fiery* duke?' Tell] *The fierie duke, tell* Q_3 (Bodl. 1).

II, iv, 101. *No*] *Mo* Q_3 (Bodl. 1).

II, iv, 118. *cockney*] *cokney* Q_3 (Cap. Dev. Mus. per. & imp. & Bodl. 2). *coknay* Q_2 (Bodl. 1).

II, iv, 119. *paste*] *past* Q_3 (Cap. Dev. Mus. per. & imp. & Bodl. 2). *past* Q_2 (Bodl. 1).

II, iv, 127. *divorce* me from thy mother's *tomb*] *deuose . . . fruit* Q_2 (Bodl. 1).

II, iv, 133. *depraved*] *deptoued* Q_2 (Bodl. 1).

II, iv, 188. *Allow*] *alow* Q_1Q_2. *allow* Q_3 (Cap.).

II, iv, 223. *call it*] *callit* Q_2 (Dev.).

III, ii, 35. *but*] *hut* Q_2 (Dev.).

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III, iv, 6. *Contentious* storm] *crulentious storm* Q_3 (Mus imp. & Bodl. 1). *tempestious storm* Q_4 (Cap. Dev. Mus. per. & Bodl. 2).

III, iv, 10. *raging*] *roring* Q_3 (Cap. Dev. Mus. per. & Bodl. 2).

III, iv, 14. Save what *beats* there.] *beates* Q_3 (Cap. Dev. Mus. per. & Bodl. 2). *bearес* Q_1Q_2 (Mus. imp. & Bodl. 1).

III, iv, 106. *lendings*] *leadings* Q_1Q_2 (Mus. imp. & Bodl. 1).

III, iv, 106. Come, *unbutton here.*] *Come on bee true.* Q_3 (Mus. imp. & Bodl. 1). *Come on* Q_4 (Cap. Dev. Mus. per. & Bodl. 2).

III, iv, 111. *Flibbertigibbet*] *Sriberdegibit* Q_3 (Mus. imp. & Bodl. 1). *Fliberdegibek* Q_2 (Cap. Dev. Mus. per. & Bodl. 2).

III, iv, 112. *gives*] *gins* Q_3 (Mus. imp. & Bodl. 1).

III, iv, 112, 113. *and the pin, squints*] *the pin-queues* Q_3 (Mus. imp. & Bodl. 1). *& the pin, squemes* Q_4 (Cap. Dev. & Mus. per.).

III, iv, 113. *hare-lip*] *hare lip* Q_3 (Cap. Dev. Mus. per. & Bodl. 2). *harte lip* Q_4 (Mus. imp. & Bodl. 1).

III, iv, 116. *He met the night-mare*] *a nellthu night more* Q_3 (Mus. imp. & Bodl. 1). *he met the night mare* Q_4 (Cap. Dev. Mus. per. & Bodl. 2).

III, iv, 119. *thee, witch,*] *thee, witch* Q_3 (Cap. Dev. Mus. per. & Bodl. 2). *thee, with* Q_4 (Mus. imp. & Bodl. 1).

III, iv, 125. *tadpole*] *tode pold* Q_3 (Mus. imp. & Bodl. 1). *tod pole* Q_4 (Cap. Dev. Mus. per. & Bodl. 2).

III, iv, 125. *wall-newt*] *wall-wort* Q_3 (Mus. imp. & Bodl. 1).

III, vi, 94. Take up, *take up*] *Take up to keepe* Q_3 (Mus. imp. & Bodl. 1). *Take up the King* Q_4 (Cap. Dev. Mus. per. & Bodl. 2).

III, vii, 57. *anointed*] *annoynted* Q_3 (Mus. per. and Bodl. 2). *aurynted* Q_4 (Cap. Dev. Mus. imp. & Bodl. 1).

III, vii, 58. *as* his *bare* head] *of his low'd head* Q_3 (Cap. Dev. Mus. imp. & Bodl. 1). *on his lowd head* Q_4 (Mus. per. & Bodl. 2).

III, vii, 59. *buoy'd*] *layd* Q_3 (Cap. Dev. Mus. imp. & Bodl. 1). *bod* Q_4 (Mus. per. & Bodl. 2).

III, vii, 60. *stelled*] *steeled* Q_3 (Cap. Dev. Mus. imp. & Bodl. 1).

III, vii, 103. *roguish*] Om. Q_3 (Mus. per. & Bodl. 2).

IV, i, 10. *poorly led?*] *poorlie, leed,* Q_3 (Cap. Dev. Mus. imp. & Bodl. 1). *parti, eyd,* Q_4 (Mus. per. & Bodl. 2).

IV, ii, 12. *terror*] *terrer* Q_3 (Mus. per. & Bodl. 2). *curre* Q_4 (Cap. Dev. Mus. imp. & Bodl. 1).

IV, ii, 21. A mistress's *command*] *coward* Q_3 (Cap. Dev. Mus. imp. & Bodl. 1).

IV, ii, 21. Wear *this; spare* speech] *this, spare* Q_3 (Mus. per. & Bodl. 2). *this spare* Q_4 (Cap. Dev. Mus. imp. & Bodl. 1).

IV, ii, 27. *a* woman's] *a* is omitted in Q_3 (Cap. Dev. Mus. imp. & Bodl. 1)

IV, ii, 28. *My fool* usurps my *body*] *My foote . . . body* Q_3 (Cap. Dev. Mus. imp. & Bodl. 1). *A foole . . . bed* Q_4 (Mus. per. & Bodl. 2).

IV, ii, 29. worth the *whistle*] *whistling* Q_3 (Mus. per. & Bodl. 2).

IV, ii, 32. *its* origin] *it* Q_3 (Cap. Dev. Mus. imp. & Bodl. 1). *ith* Q_4 (Mus. per. & Bodl. 2).

IV, ii, 45. by him so *benefited*] *benifited* Q_3 (Mus. per. & Bodl. 2). *benifiicted* Q_4 (Cap. Dev. Mus. imp. & Bodl. 1).

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IV, ii, 47. *these vile* offences] *this vild* Q_a (Mus. per. & Bodl. 2). *the vild* Q_a (Cap. Dev. Mus. imp. & Bodl. 1).
IV, ii, 49. *Humanity*] *Humanly* Q_a (Cap. Dev. Mus. imp. & Bodl. 1).
IV, ii, 53. not *know'st Fools do*] *know'st fools, do* Q_a (Cap. Dev. Mus. imp. & Bodl. 1). *know'st, fools do* Q_a (Mus. per. & Bodl. 2).
IV, ii, 56. in our *noiseless* land] *noystles* Q_a (Cap. Dev. Mus. imp. & Bodl. 1). *noyseles* Q_a (Mus. per. & Bodl. 2).
IV, ii, 57. thy *state begins to threat*] *thy state begins thereat* Q_a (Mus. per. & Bodl. 2). *thy slayer begin threats* Q_a (Cap. Dev. Mus. imp. & Bodl. 1).
IV, ii, 58. *Whiles* thou,] *Whil's* Q_a (Cap. Dev. Mus. imp. & Bodl. 1). *Whil'st* Q_a (Mus. per. & Bodl. 2).
IV, ii, 60. Proper deformity *seems* not] *shewes* Q_a (Mus. per. & Bodl. 2).
IV, ii, 68. Marry, your *manhood now*—] *manhood mew*—Q_a (Mus. per. & Bodl. 2). *manhood now*—Q_a (Cap. Dev. Mus. imp. & Bodl. 1).
IV, ii, 78. *above, You justicers,*] *above you Justiters* Q_a (Mus. per. & Bodl. 2). *above your Justices* Q_a (Cap. Dev. Mus. imp. & Bodl. 1).
IV, vi, 225. The *bounty* and the *benison* of heaven.] *The bornet and benis* Q_a (Cap. Dev. Mus. per. & Bodl. 1, 2).
IV, vi, 226. *To boot, and boot*] *to boot, to boot* Q_a (Mus. imp.). *to saue thee* Q_a (Cap. Dev. Mus. per. & Bodl. 1, 2).
IV, vi, 227. *first*] Om. Q_a (Cap. Dev. Mus. per. & Bodl. 1, 2).
IV, vi, 239. *vortnight*] *fortnight* Q_a (Cap. Dev. Mus. per. & Bodl. 1, 2).
IV, vi, 241. your *costard* or my *ballow*] *your coster or my battero* Q_a (Cap. Dev. Mus. per. & Bodl. 1, 2). *your costerd or my bat* Q_a (Mus. imp.).
IV, vi, 255. rest *you. Let's* see] *you, lets* Q_a (Mus. imp.). *you lets* Q_a (Cap. Dev. Mus. per. & Bodl. 1, 2).
IV, vi, 256. he speaks *of May* be] *of may* Q_a (Cap. Dev. Mus. per & Bodl. 1, 2). *of, may* Q_a (Mus. imp.).
IV, vi, 262. Reads] A Letter Q_a (Mus. imp.). Om. Q_a (Cap. Dev. Mus. per. & Bodl. 1, 2).
V, i, 3. *alteration*] *abdication* Q_a (Cap. Dev. Mus. per. & Bodl. 1, 2).
V, iii, 29. *One* step] *And* Q_a (Cap. Dev. Mus. per. & Bodl. 1, 2).
V, iii, 48. *and appointed guard*] Om. Q_a (Cap. Dev. Mus. per. & Bodl. 1, 2).
V, iii, 50. *common bosom*] *common bossome* Q_a (Mus. imp.). *coren bossom* Q_a (Cap. Dev. Mus. per. & Bodl. 1, 2).
V, iii, 55. *session. At this time We*] *session at this time, wee* Q_a (Mus. imp.). *session at this time, mee* Q_a (Cap. Dev. Mus. per. & Bodl. 1, 2).
V, iii, 58. *sharpness*] *sharpnes* Q_a (Mus. imp.). *sharpes* Q_a (Cap. Dev. Mus. per. & Bodl. 1, 2).

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DATE OF THE COMPOSITION

THE Date of the Composition of this play can be ascertained with an unusual degree of accuracy. We have one limit fixed by external evidence, and another by internal, and the term between the two consists of merely three years: from 1603 to 1606.

The external evidence is supplied by the Stationers' Registers, which give us the Christmas holidays in 1606 as the earliest date before which the play must of course have been written. To the internal evidence we must look for the latest date after which it must have been written.

There are three items of internal evidence, viz: first, the references to Dr Harsnet's book, noted by THEOBALD; secondly, the use by Edgar of 'British man' instead of *Englishman* in the popular rhyme; this was noted by MALONE; and thirdly, the reference by Gloucester to the 'late eclipses,' to which attention was called by MR ALDIS WRIGHT.

First, Dr Harsnet's book. This was published in 1603. See III, iv, 53. Of the three items, this is really the only one that is sure beyond a peradventure. Concerning the other two, there may be more or less difference of opinion.

Of the Second, MALONE (vol. i, p. 352, 1790) says: 'This play is ascertained to 'have been written after October, 1604, by a minute change which Shakespeare made 'in a traditional line put into the mouth of Edgar: "Fie, foh, fum, I smell the blood 'of a *British* man." [See III, iv, 175.] The old metrical saying, which is found 'in one of Nashe's pamphlets, printed in 1596, and in other books, was: "Fy, fa, 'fum, I smell the blood of an *Englishman*." Though a complete union of England and Scotland, which was projected in the first parliament that met after James's 'accession to the English throne, was not carried into effect till a century afterwards, 'the two kingdoms were united in *name*, and he was proclaimed King of *Great* '*Britain*, 24 October, 1604.'

MALONE therefore assigns the composition to 1605, and thinks it 'extremely probable' that it was performed for the first time in March or April of that year, 'in which 'year the old play of *King Leir*, that had been entered at Stationers' Hall in 1594, 'was printed by Simon Stafford for John Wright, who, we may presume, finding 'Shakespeare's play successful, hoped to palm the spurious one on the public for his.' See p. 353. It is to be regretted that Malone did not furnish the proofs of his assertion that the old play of 1594 is identical with that which was afterwards printed in 1605. I am strongly inclined to believe that it is a fact, but I think it can only be conjecture when we assert that it is so. After imputing to Simon Stafford an intention to deceive the public, Malone is obliged to put the date of the performance as far back as March or April, 1605. It was on the eighth of May in that year that Stafford entered his book at Stationers' Hall, and if Shakespeare's *Lear* was then on the stage, or had been lately, it must have been written some months before. If, as Malone supposes, it was performed in March, it must have been written in January or February, in order to keep it within the year 1605. I do not remember that Malone anywhere expresses himself quite as explicitly as this, but if he had he would have carried CHALMERS completely with him; and if he had extended the composition over a little longer space than two months, and stretched it into December or

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November, 1604, he would have taken with him DRAKE also, and probably all others who profess to detect sharp practice between the lines of Simon Stafford's title-page; but, as I said when speaking of the entry of Stafford's book in the Stationers' Registers, these arguments, founded on a printer's chance phrase, are to me only 'gracious fooling.' Simon Stafford, in all likelihood, tells the truth when he says his *King Leir* was 'latelie acted.' I dare say it was a popular play; it is quite a good specimen of the third-rate class of comedies, and its success was sufficiently marked to suggest to Shakespeare a tragedy on the same subject. And as to Stafford's calling it a tragedy,—I really think that he was to a certain extent justified in retaining the impression which the whole drift of the play except the last two or three scenes left upon his mind. If the spectacle of a respectable elderly king, reduced to such an extremity of hunger as to induce his faithful attendant to offer him his bare and living arm as an article of diet, be not tragic, it is difficult to say what tragedy is. Moreover, DRYDEN in his Preface to *The Spanish Friar* speaks of a '*Tragedy ending happily*.' The half-title of TATE's version of this very play reads, 'The tragedy of King Lear,' and we all know that the declared purpose of that version was to turn it into a comedy; and when we find even CAMPBELL, the poet, in his *Remarks* on this play, speaking of this same *King Leir* as 'a tragedy,' I think we ought not to be too severe on an Elizabethan printer for applying to it the same title. In these days, when Henry VIII, Nero, and Judas Iscariot find vindicators, I really think a faint murmur might be raised for humble Simon Stafford.

As I have said, CHALMERS (*Supplemental Apology*, p. 413) concurs generally with Malone in the belief that *Lear* was written early in 1605, but he thinks Malone is mistaken in some of his premises. For instance, he says that the argument, derived from the change of *English* to 'British,' that the play was written after October, 1604, is not absolutely conclusive, for 'the fact is that there was issued from Greenwich a royal proclamation, on the 13th of May, 1603, declaring that, until a complete union, the king held, and esteemed, the two realms, as *presently* united, and as one kingdom; and the two poets, Daniel, and Drayton, who wrote gratulatory verses on his accession, spoke of the two kingdoms as united, thereby, into one realm, by the name of Britain; and of the inhabitants of England and Scotland, as one people, by the denomination of British. Before King James arrived at London, Daniel offered to him: '*A Panegyrike Congratulatory, delivered to the King's most excellent Majesty at Burleigh-Harrington in Rutlandshire*,' which was printed in 1603, for Blount, with a Defence of Rhime:

> 'Lo here the glory of a greater day
> Than *England* ever heretofore could see
> In all her days. . . .
> And now she is, and now in peace therefore
> *Shake hands with union*, O thou mightie state,
> Now thou art all *great Britain*, and no more,
> *No Scot*, no *English* now, nor no debate.'

'This very rare publication of Daniel confutes, by the fact, the Commentator's reasoning, from the proclamation; for we see how a poet did write before any proclamation issued upon the point.'

DRAKE (*Shakespeare and his Times*, ii, 457) thinks it 'more probable that its production is to be attributed to the close of 1604,' for three reasons: First, if the change from English to British were made out of compliment to the king, the compliment would be all the greater if the change were made between the declaratory proclamation of May, 1603, and the definitive proclamation of October, 1604. Secondly, the

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old play of *King Leir* was entered on the Stationers' books on the 8th of May, 1605, 'as it was *lately* acted.' Now, as the publisher hoped to impose on the public this old tragedy for Shakespeare's successful drama, it was evidently intended that the word '*lately*' should be referred by the reader to Shakespeare's play; hence, it follows that *Lear* had been acted some months before, and was not then actually performing. This inference harmonises with the supposition that *Lear* was written about the end of 1604, but does not agree with Malone's theory that it appeared in April, 1605. Thirdly, '*Cymbeline* is assigned to 1605, and, in consequence of the removal of *The Winter's Tale* to 1613,' the year 1604 is left vacant for the admission of *Lear*.

KNIGHT observes that 'Malone and Drake are at issue on a question of merely three months, when the facts, which we really have, give us a range of three years.' 'It is 'sufficient,' adds Knight, 'for us to be confirmed in the belief, derived from internal 'evidence, that *Lear* was produced at that period when the genius of Shakespeare 'was "at its very point of culmination."' He also points out that the Folio has 'English' in IV, vi, 249 [see his note *ad loc.*], despite the fact that the Quartos changed it to *British*, not only here, but in Edgar's 'Fee, fa, fum.'

Mr WRIGHT thinks it well not to lay too much stress upon the change from 'English' of the Folio to *British* of the Quarto, and to infer therefrom that the line in the Folio was written before the royal proclamation in October, 1604, and corrected before the Quartos were printed in 1608. 'It is as likely,' says the Editor of the Clarendon Edition, 'that Shakespeare, writing not long after 1604, while the change was 'still fresh, and before the word 'British' had become familiar in men's mouths, may 'have inadvertently written 'English,' and subsequently changed it to 'British.''

The Third item of indirect internal evidence is thus set forth by Mr ALDIS WRIGHT: 'We are helped forward another step in determining the date by a passage in Glou-'cester's speech (I, ii, 98, *et seq.*): 'These late eclipses in the sun and moon portend ''no good to us.' By those who observed the signs in the air and sky the great 'eclipse of the sun, which took place in October, 1605, had been looked forward to 'with apprehension as the precursor of evil, especially as it was preceded by an 'eclipse of the moon within the space of a month. In arguing against such appre-'hensions, John Harvey, of King's Lynn, who reasoned with the 'wisdom of nature,' 'in his book called *A Discoursive Probleme Concerning Prophesies*, printed in 1588, 'wrote as follows (p. 119):

'"Moreouer, the like concourse of two Eclipses in one, and the same month, shal "hereafter more euidently in shew, and more effectually in deed, appeere, *Anno* "1590. the 7. and 21. daies of Iuly: and *Anno* 1598. the 11. and 25. daies of Feb-"ruary; and *Anno* 1601. the 29. day of Nouember, and 14. of December: but espe-"cially, and most notably *Anno* 1605. the second day of October, when the sunne "shall be obscured aboue 11. digits, and darknes appeere euen at midday, the Moone "at the very next full immediately preceding hauing likewise beene Eclipsed. Wher-"fore as two Eclipses in the space of one month, are no great strange nouities, so if "either they, or an huge fearefull Eclipse of the Sunne were to iustifie or confirme "this oracle: the author thereof should haue staied his wisedome vntill after the "foresaid yeere of Christ, 1605. when so rare a spectacle shall be seene, or the yeeres "1606. 1607. or 1608. immediately following, when so mightie an Eclipse shall so "perlously rage."

'Reading this in connection with the speech of Gloucester, which has been re-'ferred to, and with what Edmund, the sceptic of the time, subsequently (I, ii, 120,

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'124, 125) says, 'O, these eclipses portend these divisions,' and, 'I am thinking, ''brother, of a prédiction I read this other day, what should follow these eclipses,' 'it can scarcely be doubted that Shakespeare had in his mind the great eclipse, and 'that *Lear* was written while the recollection of it was still fresh, and while the 'ephemeral literature of the day abounded with pamphlets foreboding the conse-'quences that were to follow. If we imagine further that, in Gloucester's words, ''machinations, hollowness, treachery, and all ruinous disorders follow us disquietly ''to our graves,' there is a reference to the Gunpowder Plot of Nov. 5, 1605, we 'have another approximation to the date. But, without insisting too much upon this, 'it is, I think, highly probable that Shakespeare did not begin to write *King Lear* 'till towards the end of the year 1605, and that his attention may have been directed 'to the story as a subject for tragedy by the revival of the older play above men-'tioned, which was published in the same year.

'Having now reduced the period of composition to the narrow limits between the 'end of 1605 and Christmas, 1606, any attempt to assign the date more exactly must 'be purely conjectural and derived from internal evidence. It would be difficult to 'fix the precise season to which the storm in the third Act is appropriate. Various 'indications in the previous Act seem to point to the winter; such as the Fool's 'speech (II, iv, 45), 'Winter's not gone yet, if the wild geese fly that way,' though 'of course this had also another meaning. Again, the signs of the gathering storm 'are wintry, 'the bleak winds do sorely ruffle,' ''tis a wild night'; but Lear's apos-'trophe is addressed to a violent summer tempest, and so Kent describes it. And in 'accordance with this all the colouring of the fourth Act is of the summer. Lear 'is seen

> Crown'd with rank fumiter and furrow-weeds,
> With hor-docks, hemlocks, nettles, cuckow-flowers,
> Darnel, and all the idle weeds that grow
> In our sustaining corn.'

''Search every acre in the high-grown field,' points to July, and we must not insist 'too much upon strict botanical accuracy, for this would be late for cuckoo-flowers, as 'well as for the samphire-gathering in a subsequent scene, which generally takes place 'in May. Perhaps Shakespeare began the play in the winter of 1605, and finished it 'in the summer of 1606, while the fields were still covered with the unharvested corn, 'and the great storm of March was still fresh in his recollection.'

Mr Moberly thinks that the play must have been written in 1605–6, 'in the midst 'of the stirring events connected with the Gunpowder Plot; and the absence of 'allusion to them is a striking instance of the way in which Shakespeare's mind, like 'that of Goethe in after-time, could keep aloof from subjects of absorbing public 'interest, and live simply among its own creations.'

Dyce adopts Malone's view (which, however, he erroneously attributes to Steevens), that its date is March or April, 1605.

Dr Delius thinks that it must have been written in 1604 or 1605, in Shakespeare's fortieth or forty-first year.

Mr Fleay (*Shakespeare Manual*, p. 47) says that it was probably produced early in 1605, as the old play was then reprinted, and entered on the eighth of May as 'lately acted' in order to deceive the public.

I think we must remain content with the term of three years; no date more precise than this will probably ever gain general acceptance. I am afraid we are con-

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sidering too curiously in attempting to ascertain the precise year or time of the year. To suppose that when Shakespeare alludes to winter there must be actually icicles hanging by the wall, or that when he mentions flowers the meadows must be painted with delight before his very eyes, is to put a narrow limitation to his imagination. His allusions to contemporary events are not always so defined as to be at once manifest to close students or accomplished scholars. As we have seen, one editor discovers in this play a possible allusion to the Gunpowder Plot, while another discerns none. To a certain extent this same vagueness holds true in regard to eclipses and other natural phenomena. I cannot but think we deal unworthily with Shakespeare's genius when we suppose that he needed, or that he himself felt that he needed, to resort to such allusions in order to produce dramatic effects. While we all agree in believing that he throws around his dramas the atmosphere of the times in which the scenes are laid, it can scarcely be but that his auditors, and assuredly Shakespeare himself, would have felt the jar that an allusion to an event of yesterday would have instantly occasioned. At the same time, so truly did Shakespeare write for the hour then present that it is presumptuous to say what he would not do for that hour's success. There are instances, undoubtedly, in his plays where he alludes to recent local events; but I do not think the number as large as is generally supposed.

Since the foregoing was written the article by Mr FLEAY appeared, from which extracts were made at the close of the preceding article on *The Text*. Mr Fleay is so eminent in all that pertains to metrical tests, and has devoted so much learning to the discovery of the dates of these plays, that it is with reluctance that I acknowledge my inability to follow him to his exact conclusion. As will be seen, he follows the popular tide in reading fraud in Simon Stafford's entry on the Stationers' Registers. The following extract from Mr FLEAY's article bears upon the present subject:

'The date had long since been determined by Malone, as between October, 1604, 'and the 8th of May, 1605, on satisfactory grounds; but Mr Aldis Wright has shifted 'it forward to the summer of 1606, in the plausible introduction to his edition of the 'play. Now, the whole theory of metrical tests depends on the date of this play. 'Shakespeare wrote *Pericles* (or his share of it), in 1606; and *Pericles* is as certainly 'in his fourth manner as *Lear* is in his third; if the periods overlap my theories are 'worthless; and *Lear* and *Pericles* written within a few months would bring them 'dangerously near. Hence I have examined this question with special minuteness, 'and, I am glad to add, have been rewarded by a positive result. The play *was* 'written before May 8, 1605. For the old play of *Leir* (written for the Queen's 'men, *circa* 1588, played by the Queen's and Sussex's men at the Rose, 1593, April '6; entered for E. White, 1594, May 14; entered for S. Stafford, and printed by him 'for J. Wright, to whom he assigned it, 1605, May 8) was put on the Stationers' 'books as *The* TRAGICAL HISTORY *of King Leir and his three daughters, &c.*, AS 'IT WAS LATELY ACTED. Now Mr Aldis Wright himself noticed that no writer '(historical or theatrical) had given a tragic ending to this story till Shakespeare 'made his play; 'Cordelia's *fate* and character are all his own,' says he. Hence the 'old 'Chronicle History' could not have been described as '*Tragical*' in 1605 had 'not a *tragedy* on the subject been 'lately acted,' nor could the *tragedy* have been 'any other than Shakespeare's. Hence Malone was right in his date and in his in-'ference that Stafford (who had to do with the surreptitious editions of *Pericles* and '*Edward III*) wished to pass the old play off as Shakespeare's. Wright, however,

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'had not the impudence to put Stafford's 'Tragical History' on his title-page, though 'he kept the 'lately acted,' which was probably, as far as the older play is concerned, 'not true. Accordingly, when the real 'tragedy' was issued in 1608, Butter marks 'his edition as the genuine 'Dirty Dick,' by putting 'Chronicle History' on its fore-'head; only in the Folio does the real name of 'Tragedy' appear. The date, then, 'is early in 1605.'

Again 'the wheel has come full circle'; the same is true of WRIGHT and FLEAY as of MALONE and CHALMERS: they differ only by a few months. Wright supposes that Shakespeare began the play, and Fleay that he ended it, in 1605.

For me it is sufficient that we have the play; and all these discussions as to the time when it was written, even if they could give us the very day of the week and the very hour of the day, would still remain among the extrinsic facts which, it seems fated, are to be all that we shall ever learn about Shakespeare. While I am reading such delightful books as *Shakspere, His Mind and Art*, I yield to the glamour and confess the charm; and, kindled by the enthusiasm of the Director of the *New Shakspere Society*, and of his fellow-workers, I am persuaded that naught's had, all's spent, when our researches are not devoted to the discovery of the order of the plays; but I turn to the plays themselves, and, lost in their grandeur and their beauties, find that I am indifferent as to when they were written, where they were written, or even by whom they were written. Standards for measuring them we have none; they stand by themselves, written by no mortal hand. Well is it for him, and for us, that the man Shakespeare has faded, and left not a wrack behind. No outward life could rise to the grandeur of these plays.

Shall we ever outgrow the wisdom of LESSING? In one of his Hamburg criticisms, speaking of the pitiful spectacle made by Voltaire when suffering himself to be shown to the theatre after the performance of one of his plays, Lessing says: 'I know not which strikes me as the more pitiful, the childish curiosity of the public, 'or the conceited complaisance of the poet. How then do people think a poet looks? 'Not like other men? And how weak must be the impression which the work has 'made when, in the same moment, the only curiosity is to hold up the figure of the 'master alongside of it! The true masterpiece, it seems to me, fills us so wholly 'with itself that we forget the author, and look upon it, not as the production of an 'individual, but of universal nature. . . . I suppose the true reason why we know so 'little that is certain about the person and life of Homer is the excellence of his 'poems. We stand full of astonishment by the broad, rushing river, without thinking 'of its source in the mountains. We care not to know, we find our account in for-'getting, that Homer, the schoolmaster in Smyrna, the blind beggar, is the very 'Homer who so enraptures us in his works. He leads us into the presence of the 'gods and heroes; the company must be very tedious, we must be greatly ennuied 'by it, if we are so very curious to know all about the doorkeeper who let us in. 'The illusion must be very weak, one must be little natural, but all the more sophis-'ticated, when one is so anxious about the artist.'

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THE SOURCE OF THE PLOT

Of the two tragic stories in *Lear*, the source from which Shakespeare derived the subordinate one, that of Gloucester, is well known. The extract from Sidney's *Arcadia*, containing the story of 'the Paphlagonian unkind king,' will be found on p. 386; it was pointed out, as similar to Gloucester's, by our countrywoman, Mrs Lennox, in 1754, and I know of only one commentator, Hunter (see IV, vi, 66), who has questioned, since then, the general belief that it was the original of Shakespeare's secondary plot.

There is some doubt, however, as to the source from which the main plot of *Lear* is directly derived. The story itself, in its broad outlines of doting paternal kindness repaid with filial ingratitude, and paternal harshness requited with devoted love, is as old as almost any story in English literature. It is told by Geoffrey of Monmouth in his *Historia Britonum*, by Layamon in his *Brut*, by Robert of Gloucester, by Fabyan in his *Chronicle*, by Spenser in his *Faery Queene*, by Holinshed, by Camden, and it is found in the *Mirour for Magistrates*, the *Gesta Romanorum*, in Warner's *Albion's England*, and, I dare say, elsewhere. It is not, however, likely that Shakespeare went to any of the older of these authorities for his materials; we know how fond he was of Holinshed, and unless there were a drama ready to his hand to be remodelled, we should look to Holinshed; and there, indeed, some of the best of modern editors do find the immediate source of Shakespeare's *Lear*. But I am afraid I cannot agree with them. Holinshed, I think, furnished merely the indirect source of *Lear*. I think we can approach one step nearer and discern the direct source in the ante-Shakespearian drama of the *Chronicle History of King Leir*, which Halliwell, following Malone, says was dramatized as early as 1593 or 1594, and is probably the same that Edward White entered in the Stationers' Registers in the latter of these years, and which reappeared as the 'tragecall historie' printed by Simon Stafford in 1605. The author of this old comedy of *King Leir* undoubtedly drew from the old chroniclers, probably Holinshed; and Shakespeare, I think, drew from him. But what false impressions are conveyed in the phrases which we have to use to express the process whereby Shakespeare converted the stocks and stones of the old dramas and chronicles into living, breathing men and women! We say he 'drew his original' from this source, or he 'found his materials' in that source. But how much did he 'draw,' or what did he 'find'? Granting that he drew from Holinshed, or from the old comedy, or whence you please, where did he find Lear's madness, or the pudder of the elements, or the inspired babblings of the Fool? Of whatsoever makes his tragedies sublime and heaven-high above all other human compositions,—of that we find never a trace. And this minds me to say that of all departments of Shakespearian study none seems to me more profitless than this search for the sources whence Shakespeare gathered his dramas; the distance is always immeasurable between the hint and the fulfilment; what to our purblind eyes is a bare, naked rock becomes, when gilded by Shakespeare's heavenly alchemy, encrusted thick all over with jewels. When, after reading one of his tragedies, we turn to what we are pleased to call the 'original of his plot,' I am reminded of those glittering gems, of which Heine speaks, that we see at night in lovely gardens, and think must have been left there by kings' children at play, but when we look for these jewels by day we see only wretched little worms which crawl painfully away, and which the foot forbears to crush only out of strange pity.

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If we must find an original for *Lear*, I think it is in the old drama, and not in Holinshed; and I mean by this, that, in reading this old drama, every now and then there comes across us an incident, or a line, or a phrase, that reminds us of Shakespeare's *Lear*, and that this cannot be said of Holinshed's story. For instance, in *Leir* we find a faithful courtier who defends Cordella to her father, and the old king replies, 'Urge this no more, and if thou love thy life.' And this same courtier afterwards accompanies the old king in his exile as his faithful companion and servant. Again, in the trial-scene Cordella murmurs aside her abhorrence at the hypocrisy of her sisters' asseverations of affection. Again, Leir alludes to Gonorill's 'young bones.' Again, Perillus says of Leir, 'But he the myrrour of mild patience, Puts up 'all wrongs and never gives reply.' Shakespeare's Lear says: 'No I will be the 'pattern of all patience, I will say nothing.' Again, when Leir recognises Cordella after their estrangement he kneels to her. But it is needless to multiply instances. I have given on p. 393 *et seq.* an abstract of the old drama, much too long and tiresome to be reprinted entire, and the reader can judge for himself, if he take any interest in a question which is, I repeat, to me a barren one. No one, I think, has done fuller justice to the old drama, which, by the way, CAPELL called a 'silly old play,' than CAMPBELL, the poet, who, in his *Remarks* on Shakespeare's *Lear*, says: 'The elder tragedy of '*King Leir* is simple and touching. There is one entire scene in it, the meeting of 'Cordelia with her father in a lonely forest, which, with Shakespeare's *Lear* in my 'memory and heart, I could scarcely read with dry eyes. This *Leir* is a pleasing 'tragedy, and, though it precedes our poet's *Lear*, is not its prototype, and its mild 'merits only show us the wide expanse of difference between respectable talent and 'commanding inspiration. The two Lears have nothing in common but their aged 'weakness, their general goodness of heart, their royal rank, and their misfortunes. 'The ante-Shakespearian Lear is a patient, simple old man, who bears his sorrows 'very meekly, till Cordelia arrives with her husband, the King of France, and his 'victorious army, and restores her father to the throne of Britain. . . . In the old 'play, Leir has a friend Perillus, who moves our interest, though not so deeply as 'Kent in the later and grander drama. But, independently of Shakespeare's having 'created a new Lear, he has sublimated the old tragedy into a new one by an entire 'originality in the spiritual portraiture of its personages. . . . In fine, wherever Shake-'speare works on old materials you will find him not wiping dusted gold, but extract-'ing gold from dust, where none but himself could have made the golden extraction.'

The story of Leir, as told by HOLINSHED (*The second Booke of the historie of England*, chaps. v, vi, ed. 1574) is as follows:

'Leir the sonne of Baldud, was admitted ruler ouer the Britaines, in the yeere of 'the world 3105, at what time Ioas reigned as yet in Iuda. This Leir was a prince 'of right noble demeanor, gouerning his land and subiects in great wealth. He made 'the towne of Caerlier nowe called Leicester, which standeth vpon the riuer of Sore. 'It is written that he had by his wife three daughters without other issue, whose 'names were Gonorilla, Regan, and Cordeilla, which daughters he greatly loued, but 'specially Cordeilla the yoongest farre aboue the two elder. When this Leir therefore 'was come to great yeeres, & began to waxe vnweldie through age, he thought to 'vnderstand the affections of his daughters towards him, and preferre hir whome 'he best loued, to the succession ouer the kingdome. Whervpon he first asked 'Gonorilla the eldest, how well shee loued him: who calling hir gods to record, 'protested, that she loued him more than hir owne life, which by right and reason

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'shoulde be most deere vnto hir. With which answer the father being well pleased, 'turned to the second, and demanded of hir how well she loued him: who answered '(confirming hir saiengs with great othes) that she loued him more than toung could 'expresse, and farre aboue all other creatures of the world.

'Then called he his yoongest daughter Cordeilla before him, and asked of hir what 'account she made of him: vnto whome she made this answer as followeth: Know- 'ing the great loue and fatherlie zeale that you haue always borne towards me, (for 'the which I maie not answere you otherwise than I thinke, and as my conscience 'leadeth me) I protest vnto you, that I haue loued you euer, and will continuallie '(while I liue) loue you as my naturall father And if you would more vnderstand 'of the loue that I beare you, assertaine your selfe, that so much as you haue, so 'much you are worth, and so much I loue you, and no more. The father being 'nothing content with this answer, married his two eldest daughters, the one vnto 'Henninus, the Duke of Cornewal, and the other vnto Maglanus, the Duke of 'Albania, betwixt whome he willed and ordeined that his land should be deuided 'after his death. and the one halfe thereof immediatelie should be assigned to them 'in hand: but for the third daughter Cordeilla he reserued nothing.

'Neuertheles it fortuned that one of the princes of Gallia (which now is called 'France) whose name was Aganippus, hearing of the beautie, womanhood, and good 'conditions of the said Cordeilla, desired to haue hir in mariage, and sent ouer to 'hir father, requiring that he mighte haue hir to wife: to whome answere was made, 'that he might haue his daughter, but as for anie dower he could haue none, for 'all was promised and assured to hir other sisters alreadie. Aganippus notwith- 'standing this answer of deniall to receiue anie thing by way of dower with Cor- 'deilla, tooke hir to wife, onlie moued thereto (I saie) for respect of hir person and 'amiable vertues. This Aganippus was one of the twelue kings that ruled Gallia in 'those daies, as in the Brittish historie it is recorded But to proceed.

'After that Leir was fallen into age, the two dukes that had married his two 'eldest daughters, thinking long yer the gouernment of the land did come to their 'hands, arose against him in armour, and reft from him the gouernance of the 'land, vpon conditions to be continued for terme of life: by the which he was put 'to his portion, that is, to liue after a rate assigned to him for the maintenance of his 'estate, which in processe of time was diminished as well by Maglanus as by Hen- 'ninus. But the greatest griefe that Leir tooke, was to see the vnkindnesse of his 'daughters, which seemed to thinke that all was too much which their father had, 'the same being neuer so little: in so much, that going from the one to the other, he 'was brought to that miserie, that scarslie they would allow him one seruaunt to waite 'vpon him.

'In the end, such was the vnkindnesse, or (as I maie saie) the vnnaturalnesse 'which he found in his two daughters, notwithstanding their faire and pleasant 'words vttered in time past, that being constreined of necessitie, he fled the land, and 'sailed into Gallia, there to seeke some comfort of his youngest daughter Cordeilla 'whom before time he hated. The ladie Cordeilla hearing that he was arriued in 'poore estate, she first sent to him priuilie a certeine summe of monie to apparell 'himselfe withall, and to reteine a certein number of seruants that might attende 'vpon him in honorable wise, as apperteined to the estate which he had borne: and 'then so accompanied, she appointed him to come to the court, which he did, and 'was so ioifullie, honorablie, and louinglie receiued, both by his sonne in law 'Aganippus, and also by his daughter Cordeilla, that his hart was greatlie com-

'forted: for he was no lesse honored, than if he had beene king of the whole coun-
'trie himselfe.

'Now when he had informed his son in law and his daughter in what sort he had
'beene vsed by his other daughters, Aganippus caused a mightie armie to be put in
'readinesse, and likewise a greate nauie of ships to be rigged, to passe ouer into
'Britaine with Leir his father in law, to see him againe restored to his kingdome
'It was accorded, that Cordeilla should also go with him to take possession of the
'land, the which he promised to leaue vnto hir, as the rightfull inheritour after his
'decesse, notwithstanding any former grant made to hir sisters or to their husbands
'in anie maner of wise.

'Herevpon, when this armie and nauie of ships were readie, Leir and his daugh-
'ter Cordeilla with hir husband tooke the sea, and arriuing in Britaine, fought with
'their enimies, and discomfited them in battell, in the which Maglanus and Henninus
'were slaine: and then was Leir restored to his kingdome, which he ruled after this
'by the space of two yeeres, and then died, fortie yeeres after he first began to reigne.
'His bodie was buried at Leicester in a vaut vnder the chanell of the riuer of Sore
'beneath the towne.

'Cordeilla the yoongest daughter of Leir was admitted Q. and supreme gouernesse
'of Britaine, in the yeere of the world 3155, before the bylding of Rome 54, Uzia
'was then reigning in Juda, and Jeroboam ouer Israell. This Cordeilla after hir
'father's decease ruled the land of Britaine right worthilie during the space of fiue
'yeeres, in which meane time hir husband died, and then about the end of those
'fiue yeeres, hir two nephewes Margan and Cunedag, sonnes to hir aforesaid sisters,
'disdaining to be vnder the gouernment of a woman, leuied warre against hir, and
"destroied a great part of the land, and finallie tooke hir prisoner, and laid hir fast in
"ward, wherewith she tooke suche griefe, being a woman of a manlie courage, and
"despairing to recouer libertie, there she slue hirselfe.'

The following extract from SIR PHILIP SIDNEY'S *Arcadia* (lib. ii, pp. 133–138, ed. 1598, as quoted in the Clarendon ed.) contains the story out of which Shakespeare moulded Gloucester's tragic fate. It is called, in ed. 1590, 'The pitifull state, and 'story of the Paphlagonian vnkinde king, and his kind sonne, first related by the son, 'then by the blind father':

'It was in the kingdome of *Galacia*, the season being (as in the depth of winter)
'verie cold, and as then sodainlie growne to so extreame and foule a storme, that
'neuer any winter (I thinke) brought forth a fowler child: so that the Princes were
'euen cõpelled by the haile, that the pride of the winde blew into their faces, to seeke
'some shrowding place which a certain hollow rocke offering vnto them, they made
'it their shield against the tempests furie. And so staying there, till the violence
'thereof was passed, they heard the speach of a couple, who not perceiuing them,
'being hid within that rude canapie, held a straunge and pitifull disputation, which
'made them step out, yet in such sort, as they might see vnseene. There they per-
'ceiued an aged man, and a young, scarcelie come to the age of a man, both poorely
'arrayed, extreamely weather-beaten; the olde man blind, the young man leading
'him: and yet through all those miseries, in both there seemed to appeare a kind
'of noblenesse, not sutable to that affliction. But the first words they heard, were
'these of the old man. Well *Leonatus* (said he) since I cannot perswade thee to
'leade me to that which should end my griefe, and thy trouble, let me now intreat
thee to leaue me: feare not, my miserie cannot be greater then it is, and nothing

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doth become me but miserie: feare not the daunger of my blind steps, I cannot 'fall worse then I am: and do not I pray thee, do not obstinately continue to infect 'thee with my wretchednesse: but flie, flie from this region only worthie of me. 'Deare father (answered he) do not take away from me the only remnant of my 'happinesse: while I haue power to do you seruice, I am not whollie miserable. 'Ah my sonne (said he, and with that he groned, as if sorrow straue to breake his 'heart) how euill fits it me to haue such a sonne, and how much doth thy kindnesse 'vpbraid my wickednesse? These dolefull speeches, and some others to like pur- 'pose (well shewing they had not bene borne to the fortune they were in,) moued the 'Princes to go out vnto them, and aske the younger what they were? Sirs (answered 'he with a good grace, and made the more agreeable by a certaine noble kind of 'piteousnesse) I see well you are straungers, that know not our miserie, so well here 'knowne, that no man dare know, but that we must be miserable. Indeed our state 'is such, as though nothing is so needfull vnto vs as pitie, yet nothing is more dan- 'gerous vnto vs, then to make our selues so knowne as may stirre pitie; but your 'presence promiseth that crueltie shall not ouer-runne hate: and if it did, in truth 'our state is sunke below the degree of feare.

'This old man (whom I leade) was lately rightfull Prince of this countrie of '*Paphlagonia*, by the hard-hearted vngratefulnesse of a sonne of his, depriued, not 'onely of his kingdome (whereof no forraine forces were euer able to spoyle him) 'but of his sight, the riches which Nature graunts to the poorest creatures. Whereby, 'and by other his vnnaturall dealings, he hath bene driuen to such griefe, as euen 'now he would haue had me to haue led him to the top of this rocke, thence to cast 'himselfe headlong to death: and so would haue made me, who receiued my life 'of him, to be the worker of his destruction. But noble Gentlemen, said he, if 'either of you haue a father, and feele what dutifull affection is engraffed in a sonnes 'heart, let me intreat you to conueigh this afflicted Prince to some place of rest and 'securitie: amongst your worthie acts it shall be none of the least, that a king of such 'might and fame, & so vniustlie oppressed, is in any sort by you relieued.

'But before they could make him answere, his father beganne to speake. Ah my 'sonne, said he, how euill an Historian are you, that leaue out the chiefe knot of all 'the discourse? my wickednesse, my wickednesse: and if thou doest it to spare my 'eares, (the only sense now left me proper for knowledge) assure thy selfe thou doest 'mistake me: and I take witnesse of that Sunne which you see (with that he cast vp 'his blind eyes, as if he would hunt for light) and wish my selfe in worse case then 'I do wish my selfe, which is as euill as may be, if I speake vntrulie, that nothing 'is so welcome to my thoughts, as the publishing of my shame. Therefore know 'you Gentlemen (to whom from my heart I wish that it may not proue some ominous 'foretoken of misfortune to haue met with such a miser as I am) that whatsoeuer my 'son (ô God, that truth binds me to reproch him with the name of my son) hath said 'is true. But besides those truthes, this also is true, that hauing had in lawfull mar- 'iage, of a mother fit to beare royall children, this sonne (such a one as partly you 'see, and better shall know by my short declaration) and so enioyed the expectations 'in the world of him, till he was growne to iustifie their expectations (so as I needed 'enuie no father for the chiefe comfort of mortalitie, to leaue another ones-selfe after 'me) I was caried by a bastard sonne of mine (if at least I be bound to beleeue the 'words of that base woman my concubine, his mother) first to mislike, then to hate, 'lastlie to destroy, or to do my best to destroy this sonne (I thinke you thinke) vnde- 'seruing destruction. What wayes he vsed to bring me to it, if I should tell you, I

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'should tediouslie trouble you with as much poisonous hypocrisie, desperate fraud, 'smooth malice, hidden ambition, and smiling enuie, as in anie liuing person could 'be harboured: but I list it not; no remembrance of naughtinesse delights me but 'mine owne; and me thinks, the accusing his traps might in some maner excuse 'my fault, which certainlie I lothe to do. But the conclusion is, that I gaue orders 'to some seruants of mine, whom I thought as apt for such charities as my selfe, to 'leade him out into a forrest, and there to kill him.

'But those theeues (better natured to my sonne then myselfe) spared his life, let-'ting him go to learne to liue poorely: which he did, giuing himselfe to be a priuate 'souldier in a countrey here by: but as he was ready to be greatly aduanced for 'some noble peeces of seruice which he did, he heard newes of me: who (drunke 'in my affection to that vnlawfull and vnnaturall sonne of mine) suffered my selfe so 'to be gouerned by him, that all fauours and punishments passed by him, all offices, 'and places of importance distributed to his fauorites; so that ere I was aware, I had 'left my selfe nothing but the name of a King: which he shortly wearie of too, with 'many indignities (if any thing may be called an indignitie, which was laid vpon me) 'threw me out of my seat, and put out my eyes; and then (proud in his tyrannie) 'let me go, neither imprisoning, nor killing me; but rather delighting to make me 'feele my miserie; miserie indeed, if euer there were anie; full of wretchednesse, 'fuller of disgrace, and fullest of guiltinesse. And as he came to the crowne by so 'vniust means, as vniustlie he kept it, by force of straunger souldiers in *Cittadels*, the 'neasts of tyrannie, and murderers of libertie; disarming all his owne countrimen, 'that no man durst shew himself a wel-willer of mine: to say the truth (I thinke) 'few of them being so (considering my cruell follie to my good sonne, and foolish 'kindnesse to my vnkind bastard:) but if there were any who felt a pitie of so great 'a fall, and had yet any sparkes of vnslaine dutie left in them towards me; yet durst 'they not shew it, scarcelie with giuing me almes at their doores; which yet was the 'onlie sustenance of my distressed life, no bodie daring to shew so much charitie, as 'to lend me a hand to guide my darke steps: till this sonne of mine (God knowes, 'worthy of a more vertuous, and more fortunate father) forgetting my abhominable 'wrongs, not recking daunger, and neglecting the present good way hee was in of 'doing himselfe good, came hither to do this kind office you see him performe to-'wards me, to my vnspeakeable griefe; not onlie because his kindnesse is a glasse 'euen to my blind eyes of my naughtinesse, but that aboue all griefes, it grieues me 'he should desperatelie aduenture the losse of his well-deseruing life for mine, that 'yet owe more to Fortune for my deserts, as if he would carie mudde in a chest of 'Chrystall: for well I know, he that now raigneth, how much so euer (and with 'good reason) he despiseth me, of all men despised; yet he will not let slip any ad-'uantage to make away him, whose iust title (ennobled by courage & goodnesse) 'may one day shake the seat of a neuer secure tyrannie. And for this cause I craued 'of him to leade me to the top of this rocke, indeed I must confesse, with meaning 'to free him from so serpentine a companion as I am. But he finding what I pur-'posed, onely therein since he was borne, shewed himselfe disobedient vnto me. 'And now Gentlemen, you haue the true storie, which I pray you publish to the 'world, that my mischieuous proceedings may be the glorie of his filiall pietie, the 'onlie reward now left for so great a merite. And if it may be, let me obtaine that 'of you, which my sonne denies me: for neuer was there more pity in sauing any, 'then in ending me, both because therin my agonie shall end, & so you shal preserue 'this excellent young man, who else wilfully followes his owne ruine.'

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A MIROUR FOR MAGISTRATES (1586, p. 60, ed. 1610):

'My grandsire *Bladud* hight, that found the bathes by skill,
A fethered King that practisde high to soare:
Whereby he felt the fall, God wot against his will,
And neuer went, road, raign'd, nor spake, nor flew no more.
After whose death my father *Leire* therefore
Was chosen King by right apparent heire,
Which after built the towne of Leicestere.

'He had three daughters faire, the first hight *Gonerell*,
Next after her his yonger *Ragan* was begot:
The third and last was I the yongest, nam'd *Cordell*.
Vs all our father *Leire* did loue too well God wot.
But minding her that lou'd him best to note,
Because he had no sonne t' enjoy his land,
He thought to guerdon most where fauour most be fand.

'What though I yongest were, yet men me judg'd more wise
Than either *Gonerell*, or *Ragan* more of age:
And fairer farre: wherefore my sisters did despise
My grace and gifts, and sought my wrecke to wage.
But yet though vice on vertue die with rage
It cannot keepe her vnderneath to drowne:
For still she flittes aboue, and reapes renowne.

'My father thought to wed vs vnto Princely peeres,
And vnto them and theirs diuide and part the land.
For both my sisters first he call'd (as first their yeares
Requir'd) their minds, and loue, and fauour t'vnderstand.
(Quoth he) all doubts of dutie to aband
I must assay your friendly faithes to proue:
My daughters, tell me how you do me loue.

'Which when they answered him they lou'd their father more
Then they themselues did loue, or any worldly wight:
He praised them and said he would therefore
The louing kindnesse they deseru'd in fine requite.
So found my sisters fauour in his sight.
By flatterie faire they won their fathers heart,
Which after turned him and me to smart.

'But not content with this, he asked me likewise
If I did not him loue and honour well.
No cause (quoth I) there is I should your grace despise:
For nature so doth bind and dutie me compell,
To loue you, as I ought my father, well.
Yet shortly I may chance, if Fortune will,
To find in heart to beare another more good will.

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Thus much I said of nuptiall loues that ment,
Not minding once of hatred vile or ire:
And partly taxing them, for which intent
They set my fathers heart on wrathfull fire.
Shee neuer shall to any part aspire
Of this my Realme (quoth he) among'st you twaine:
But shall without all dowrie aie remaine.
* * * * *
But while that I these ioyes so well enioy'd in France,
My father *Leire* in Britaine waxt vnwealdie old.
Whereon his daughters more themselues aloft t' aduance
Desir'd the Realme to rule it as they wold.
Their former loue and friendship waxed cold.
Their husbands rebels void of reason quite
Rose vp, rebeld, bereft his crowne and right:

'Betwixt their husbands twaine they causde him to agree
To parte the Realme, and promist him a gard
Of sixtie Knights that on him should attendant bee.
But in sixe moneths such was his hap too hard,
That *Gonerell* of his retinue bard.
The half of them, she and her husband reft:
And scarce allow'd the other halfe they left.

'As thus in his distresse he lay lamenting fates,
When as my sister so, sought all his vtter spoile:
The meaner vpstart courtiers thought themselues his mates.
His daughter him disdain'd and forced not his foile.
Then was he faine for succour his to toile
With halfe his traine to Cornwall there to lie
In greatest need, his *Ragans* loue to trie.

'So when he came to Cornwall, she with ioy
Receiued him, and Prince *Maglaurus* did the like
There he abode a yeare, and liu'd without annoy:
But then they tooke all his retinue from him quite
Saue only ten, and shew'd him daily spite.
Which he bewail'd complaining durst not striue,
Though in disdaine they last allow'd but fiue.

'What more despite could diuellish beasts deuise,
Then ioy their fathers wofull daies to see?
What vipers vile could so their King despise,
Or so vnkind, so curst, so cruell bee?
Fro thence againe he went to Albany,
Where they bereau'd his seruants all saue one:
Bad him content himselfe with that, or none.

'Eke at what time he ask'd of them to haue his gard,
To gard his noble grace where so he went:

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They call'd him doting foole, all his requests debard,
Demanding if with life he were not well content.
Then he too late his rigour did repent
Gainst me, my sisters fawning loue that knew
Found flattery false, that seem'd so faire in vew.

'To make it short, to France he came at last to mee,
And told me how my sisters ill their father vsde.
Then humblie I besought my noble King so free,
That he would aide my father thus by his abusde.
Who nought at all my humble hest refusde,
But sent to euery coast of France for aide,
Whereby King *Leire* might home be well conueide,

'The souldiers gathered from each quarter of the land
Came at the length to know the noble Princes will:
Who did commit them vnto captaines euery band.
And I likewise of loue and reuerent meere good will
Desir'd my Lord, he would not take it ill
If I departed for a space withall,
To take a part, or ease my fathers thrall.

'He granted my request: Thence we arriued here,
And of our Britaines came to aide likewise his right
Full many subjects, good and stout that were.
By martiall feats, and force, by subjects sword and might,
The British Kings were faine to yeeld our right.
Which wonne, my father well this Realme did guide
Three yeares in peace, and after that he dide.

SPENSER (*The Faery Queene*, 1590, Second Booke, Canto x, 27, p. 130, ed. Kitchin, 1877):

27. 'Next him King Leyr in happy peace long raind,
But had no issue male him to succeed,
But three faire daughters, which were well uptraind
In all that seemed fit for kingly seed;
Mongst whom his realme he equally decreed
To have divided. Tho when feeble age
Nigh to his utmost date he saw proceed,
He cald his daughters, and with speeches sage
Inquyrd, which of them most did love her parentage.

28. 'The eldest Gonorill gan to protest,
That she much more than her owne life him lov'd;
And Regan greater love to him profest
Then all the world, when ever it were proov'd;
But Cordeill said she loved him, as behoov'd:
Whose simple answere, wanting colours faire
To paint it forth, him to displeasance moov'd,
That in his crowne he counted her no haire,
But 'twixt the other twaine his kingdom whole did shaire.

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29. 'So wedded th' one to Maglan King of Scots,
And th' other to the King of Cambria,
And 'twixt them shayrd his realme by equall lots;
But without dowre, the wise Cordelia
Was sent to Aganip of Celtia.
Their aged syre, thus eased of his crowne,
A private life led in Albania
With Gonorill, long had in great renowne,
That nought him griev'd to beene from rule deposed downe.

30. 'But true it is that, when the oyle is spent,
The light goes out, and weeke is throwne away;
So when he had resignd his regiment,
His daughter gan despise his drouping day,
And wearie waxe of his continuall stay;
Tho to his daughter Regan he repayrd,
Who him at first well used every way;
But when of his departure she despayrd,
Her bountie she abated, and his cheare empayrd.

31. 'The wretched man gan then avise too late,
That love is not, where most it is profest;
Too truely tryde in his extremest state;
At last resolv'd likewise to prove the rest,
He to Cordelia him selfe addrest,
Who with entyre affection him receav'd,
As for her syre and king her seemed best;
And after all an army strong she leav'd,
To war on those, which him had of his realme bereav'd.

32. 'So to his crowne she him restor'd againe,
In which he dyde, made ripe for death by eld,
And after wild it should to her remaine:
Who peacefully the same long time did weld,
And all men's harts in dew obedience held;
Till that her sisters' children, woxen strong
Through proud ambition, against her rebeld,
And overcommen kept in prison long,
Till wearie of that wretched life her selfe she hong.'

Mrs Lennox (*Shakespeare Illustrated*, iii, 302, 1754): In Shakespeare Cordelia is hanged by a soldier: a very improper Catastrophe for a Person of such exemplary Virtue.

Malone quotes, from Camden's *Remaines*, 1674, Cordelia's answer to her father, and thinks it 'more probable that Shakespeare had it in his thoughts than *The Mirour for Magistrates*, as Camden's book was published recently before he appears to have composed this play, and that portion of it which is entitled *Wise Speeches*, where [the answer] is found, furnished him with a hint in *Coriolanus*.' The answer is as follows: 'that albeit she did love, honour, and reverence him, and so would whilst she lived, as much as nature and daughterlie dutie at the uttermost could expect, yet she did think that one day it would come to passe that she should affect another

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'more fervently, meaning her husband, when she were married.' Malone also notes that it is in Spenser that Shakespeare found the name softened into Cordelia.

We now come to the ante-Shakespearian drama of *King Leir*, the exact title whereof is given on p. 353. While giving an abstract of each Scene, I have endeavored to retain all words or phrases that the ingenuity of an ardent partisan could convert or pervert into a suggestion of Shakespeare's *Lear*. SKOTTOWE is the most zealous advocate that I know, of the claims of *King Leir;* I am afraid his zeal outruns his wisdom. I believe I have incorporated in the abstract every passage to which he appeals for confirmation of his theory. I have followed the text given in *Six Old Plays*, &c., 1779.

In the opening scene Leir announces to his assembled court that, the obsequies of his 'deceast and dearest queen' having been duly performed, his care now is to see his daughters befittingly married. As for himself, 'One foot already hangeth in the 'grave,'—

> And I would faine resigne these earthly cares,
> And thinke upon the welfare of my soule;
> Which by no better means may be effected,
> Then by resigning up the crown from me
> In equal dowry to my daughters three.'

A courtier, Skalliger by name, then proposes that, since his majesty knows well 'What several suters [the] princely daughters have,' he should 'make them eche a 'jointer more or lesse, As is their worth, to them that love professe.' To which Leir replies, 'No more, nor lesse, but even all alike, My zeale is fixt, all fashioned in one 'mould.' Cornwall and Cambria, 'two neere neighbouring kings,' 'motion love to 'Gonorill and Ragan,' but Cordella, it appears, has more than one lover; Leir says:

> 'My youngest daughter, faire *Cordella*, vowes
> No liking to a monarch, unlesse love allowes.
> She is sollicited by divers peeres;
> But none of them her partial fancy heares.
> Yet, if my policy may her beguile,
> Ile match her to some king within this ile,
> And so establish such a perfit peace,
> As fortunes force shall ne'er prevaile to cease."

Perillus, another noble courtier, begs his majesty not to 'force love, where fancy 'cannot dwell,' and Leir replies:

> 'I am resolv'd, and even now my mind
> Doth meditate a sudden strategem,
> To try which of my daughters loves me best;
> Which till I know, I cannot be in rest,
> This graunted, when they jointly shall contend.
> Eche to exceed the other in their love:
> Then at the vantage will I take *Cordella*,
> Even as she doth protest she loves me best,
> Ile say, then, daughter, graunt me one request,
> To shew thou lovest me as thy sisters doe,
> Accept a husband, whom my self will woo.
> This said, she cannot well deny my sute,
> Although (poore soule) her sences will be mute:
> Then will I triumph in my policy,
> And match her with a king of *Brittany*.'

In the next scene Gonorill and Ragan reveal to each other their common hatred of Cordella, because she is 'so nice and so demure; So sober, courteous, modest, and precise,' and also because she adopts all their own new-made fashions, and, what is

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worse, improves on them. Skalliger enters, and discloses to them their father's device for providing them with husbands by putting their affection for him to the test. Whereupon Ragan exclaims:

> 'O that I had some pleasing mermaids voice,
> For to inchaunt his sencelesse sences with!'

Skalliger takes his leave of them,

> 'Not doubting but your wisdomes will foresee
> What course will best unto your good agree.'

The sisters accordingly lay their plans to outbid Cordella in protestations of obedience to their father, 'who,' as Ragan says, 'dotes, as if he were a child againe.' Gonorill smiles to think in what a woful plight Cordella will be by their answers, and how her refusal to accept her father's choice will convert his love into hate, 'For he, you 'know, is alwayes in extremes.'

In the next scene Leir, having summoned his daughters before him, tells them that as '—pale grym death doth wayt upon his steps,' he wishes them to 'resolve a doubt 'which much molests his mind, which of the three to him would prove most kind; 'which loves him most.' Gonorill replies that her love 'cannot be in windy words rehearst,' that she would willingly sacrifice her life at his command, or 'marry the 'meanest vassaile in the spaceous world.' 'O, how I doe abhorre this flattery,' says Cordella. Ragan then reiterates pretty much what Gonorill has said, and, as she finishes, Cordella again says: 'Did never flatterer tell so false a tale.' Leir then turns to his youngest daughter, and begs her to make 'his joyes at full':

> '*Cordella.* I cannot paint my duty forth in words,
> I hope my deeds shall make report for me:
> But looke what love the child doth owe the father,
> The same to you I beare, my gracious lord.
> *Gonorill.* Here is an answere answerlesse indeed:
> Were you my daughter, I should scarcely brooke it.
> *Ragan.* Dost thou not blush, proud peacock as thou art,
> To make our father such a slight reply?
> *Leir.* Why how now, minion, are you growne so proud?' &c.

Cordella tries to explain, urging that her 'toung was never usde to flattery,' but Leir will not listen to her:

> '*Leir.* Peace, bastard impe, no issue of King *Leir*,
> I will not heare thee speake one tittle more.
> Call me not father, if thou love thy life,
> Nor these thy sisters once presume to name:
> Looke for no helpe henceforth from me or mine:
> Shift as thou wilt, and trust unto thyselfe.'

He then declares that he will divide his kingdom equally between her two sisters, and yield to them his throne. After Leir, Gonorill, and Ragan have left the stage, Perillus says:

> 'Oh, how I grieve, to see my lord thus fond,
> To dote so much upon vaine flattering words.
> Ah, if he but with good advice had weighed,
> The hidden tenure of her humble speech,
> Reason to rage should not have given place,
> Nor poore *Cordella* suffer such disgrace.'

The scene then shifts to Gallia, where the king, whose name is not given, declares to his nobles his intention of visiting 'Brittany' in disguise, in order to select in the

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surest way the best of Leir's three fair daughters. One of his nobles named Mumford, the funny man of the play, begs to accompany him, and the king consents.

The scene again shifts, and we find the kings of Cornwall and of Cambria hastening to Leir's court to receive their brides and each the 'moity of halfe of Leir's regiment.'

In the next scene Gonorill and Ragan discuss Cordella's plight:

> '*Gonorill.* I have incenst my father so against her,
> As he will never be reclaimd againe.
> *Ragan.* I was not much behind to do the like.'

Leir, Perillus, and others enter.

> '*Leir.* Cease, good my lords, and sue not to reverse
> Our censure, which is now Irrevocable,
> We have dispatched letters of contract
> Unto the kings of *Cambria* and of *Cornwall*:
> Our hand and seale will justify no lesse:
> Then do not so dishonour me, my lords,
> As to make shipwrack of our kingly word.
> I am as kind as is the pellican,
> That kils it selfe, to save her young ones lives:
> And yet is jelous as the princely eagle,
> That kils her young ones, if they do but dazell
> Upon the radiant splendor of the sunne.'

The kings of Cambria and of Cornwall enter, and draw lots for the halves of the kingdom. When this is accomplished, Perillus speaks:

> 'I have bin silent all this while, my lord,
> To see if any worthier then my selfe,
> Would once have spoke in poore *Cordellaes* cause:
> But love or feare ties silence to their toungs.
> Oh, heare me speak for her, my gracious lord,
> Whose deeds have not deserv'd this ruthlesse doome,
> As thus to disinherit her of all.
> *Leir.* Urge this no more, and if thou love thy life:
> I say, she is no daughter, that doth scorne
> To tell her father how she loveth him.
> Whoever speaketh hereof to mee againe,
> I will esteeme him for my mortal foe.'

The next scene discovers the 'Gallian' king and Mumford in 'Brittany,' disguised as 'pilgrims'; Cordella enters in deep dejection at the unhappy lot which, on this very marriage-day of her sisters, turns her into the world to seek her fortune. But she resolves:

> 'I will betake me to my threed and needle,
> And earne my living with my fingers ends.'

Of course the Gallian king, at the first sight of her, falls hopelessly in love, and begs to know the cause of her grief. 'Ah pilgrims,' replies Cordella, 'what availes to shew the cause, When there's no meanes to find a remedy?' 'To utter griefe, doth ease a heart o'ercharg'd,' answers the king, and then Cordella tells him how her father had cast her forth because she would not flatter him; and that he was even now celebrating her sisters' marriages.

> '*King.* Sweet lady, say there should come a king
> As good as either of your sisters husbands,
> To crave your love, would you accept of him?

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'*Cordella.* Oh, doe not mocke with those in misery,
Nor do not thinke, though fortune have the power,
To spoil mine honour, and debase my state,
That she hath any interest in my mind:
For if the greatest monarch on the earth
Should sue to me in this extremity,
Except my heart could love, and heart could like,
Better then any that I ever saw,
His great estate should no more move my mind,
Then mountaines move by blast of every wind.'

The disguised palmer then confesses that his master, the Gallian king, does in reality sue for her hand. But Cordella declines the offer, and, with that straightforwardness which is her marked characteristic, declares that she much prefers the palmer to his royal master, and concludes with saying:

'Then be advised, palmer, what to do:
Cease for thy king, seeke for thy selfe to woo.
King. Your birth 's too high for any but a king.
Cordella. My mind is low ynough to love a palmer,
Rather then any king upon the earth.
King. O, but you never can indure their life,
Which is so straight and full of penury.
Cordella. O yes, I can, and happy if I might:
Ile hold thy palmers staffe within my hand,
And thinke it is the scepter of a queene.
Sometime Ile set thy bonnet on my head,
And thinke I weare a rich imperial crowne.
Sometime Ile help thee in thy holy prayers,
And thinke I am with thee in paradise.
Thus Ile mock fortune, as she mocketh me,
And never will my lovely choice repent:
For, having thee, I shall have all content.'

Although this speech corresponds to nothing in Shakespeare's *Lear*, yet I cannot help inserting it, for a certain childlike sweetness in it; here Cordella is more lovely and loveable than Cordelia in the first Act of *Lear*. The Gallian king reveals himself, and Cordella accompanies him to church, 'because the world shall say, King Leir's three daughters were wedded in one day.'

In the next scene 'Enter Perillus solus.'

'The king hath dispossest himself of all,
Those to advaunce, which scarce will give him thanks:
His youngest daughter he hath turnd away,
And no man knowes what is become of her.
He sojourns now in *Cornwall* with the eldest,
Who flattred him until she did obtaine
That at his hands, which now she doth possesse:
And now she sees hee hath no more to give,
It grieves her heart to see her father live,
Oh, whom should man trust in this wicked age,
When children thus against their parents rage?
But he the myrrour of mild patience,
Puts up all wrongs and never gives reply:
Yet shames she not in most opprobrious sort,
To call him fool and doterd to his face,
And sets her parasites of purpose oft,
In scoffing wise to offer him disgrace.
Oh yron age! O times! O monstrous, vilde,
When parents are contemned of the child!

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'His pension she hath halfe restrain'd from him,
And will, ere long, the other halfe, I feare;
For she thinks nothing is bestowde in vaine,
But that which doth her father's life maintaine.'

An interview between Gonorill and Skalliger follows, which gives us an insight of the 'quips and peremptory taunts' to which Gonorill is subjected by her father: 'he checks and snaps [her] up at every word.' Again her mind runs on her dress:

'I cannot make me a new fashioned gowne
And set it forth with more then common cost;
But his old doting doltish withered wit,
Is sure to give a sencelesse check for it.'

Skalliger proposes as a remedy for her grievances that she shall 'abbridge' half of his allowance. Gonorill accepts his counsel, and says:

'I have restrained halfe his portion already
And I will presently restraine the other.'

In the next scene Cornwall appears anxious to find out from Leir the cause of his sadness, but in vain. Gonorill enters 'in wished time,' as her husband says, 'to put 'your father from these pensive dumps.' But instead, Gonorill falls into a high rage on the suspicion that her father had been complaining of her, and carrying tales to her husband:

'*Cornwall.* Sweet, be not angry in a partial cause,
He ne'er complain'd of thee in all his life.
Father, you must not weigh a woman's words.
Leir. Alas, not I: poore soule, she breeds yong bones,
And that is it makes her so tutchy sure.
Gonorill. What, breeds young bones already! You will make
An honest woman of me then, belike.
O vild olde wretch! who ever heard the like,
That seeketh thus his owne child to defame?'

And she angrily departs, telling her father:

'For any one that loves your company,
You may go pack, and seeke some other place,
To sow the seed of discord and disgrace.'

Leir 'weepes,' and Perillus tries to comfort him:

'*Leir.* What man art thou that takest any pity
Upon the worthlesse state of old Leir?
Perillus. One, who doth beare as great a share of griefe,
As if it were my dearest father's case.
Leir. Ah, good my friend, how ill art thou advisde,
For to consort with miserable men. . . .
Did I ere give thee living, to increase
The due revenues which thy father left? . . .
Oh, did I ever dispossesse my selfe,
And give thee halfe my kingdome in good will? . . .
If they, which first by nature's sacred law
Do owe to me the tribute of their lives;
If they to whom I alwayes have bin kinde,
And bountiful beyond comparison;
If they, for whom I have undone my selfe,
And brought my age unto this extreme want,
Do now reject, contemne, despise, abhor me,
What reason moveth thee to sorrow for me?'

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Perillus cries, and appeals to his tears as proof of his affection, and reminds Leir that he has 'two daughters left.'

> '*Leir.* Oh, how thy words adde sorrow to my soule,
> To thinke of my unkindnesse to *Cordella!*
> Whom causelesse I did dispossesse of all,
> Upon th' unkind suggestions of her sisters.'

However, he consents to leave Gonorill and to try Ragan. His departure, which is taken secretly, distresses Cornwall, who, accordingly, taxes his wife with having driven her father away by some great unkindness. Gonorill's suggestion that her father has but 'stolne upon her sister, at unawares, to see her how she fares,' Cornwall mistrusts, and resolves to send 'a poste immediately to know, Whether he be 'arrived there or no.' Gonorill intercepts his messenger, and, instead of his letters to Leir, substitutes letters to her sister to the effect that Leir 'hath detracted' Ragan and 'given out slaundrous speaches against her.'

In the next scene Cordella, in a soliloquy, taxes herself with neglect in rendering thanks to God for all His benefits to her, which have far exceeded the reach of her deserts:

> 'I cannot wish the thing that I do want:
> I cannot want the thing but I may have,
> Save only this which I shall ne're obtaine,
> My father's love, oh this I ne're shall gaine.
> I would abstaine from any nutryment,
> And pine my body to the very bones:
> Bare foote I would on pilgrimage set forth
> Unto the furthest quarters of the earth,
> And all my life-time would I sackcloth weare,
> And mourning-wise powre dust upon my head:
> So he but to forgive me once would please,
> That his gray haires might go to heaven in peace.
> And yet I know not how I him offended,
> Or wherein justly I have deserved blame.
> Oh, sisters! you are much to blame in this,
> It was not he, but you that did me wrong:
> Yet God forgive both him, and you, and me;
> Even as I doe in perfit charity.
> I will to church, and pray unto my Saviour,
> That ere I die, I may obtaine his favour.'

(Justice has never been done, I think, to the unaffected loveliness, at times, of Cordella's character in this old play.) The scene shifts to the neighborhood of Ragan's castle, and Leir and Perillus enter almost worn out with fatigue. Leir tells his faithful counsellor to cease to call him lord, 'And think me but the shaddow of myselfe.' The prince of Cambria and Ragan come upon them unawares, and his daughter, recognising her father, dissembling her feelings of hatred at the sight of him, bids him welcome. Ragan remains on the stage after the rest have entered the castle, and receives the messenger from her sister, whose lying letters highly incense her. She determines to get rid of her father by assassination, and makes an appointment with the messenger to meet her and arrange the method of the deed which he undertakes to do.

In the mean time Cordella's distress is so great that her husband promises to send a message to King Leir, begging him to forgive his daughter and to come and visit her.

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At the appointed hour Ragan meets the messenger that had come to her from Gonorill, and hires him to kill Leir and Perillus in a thicket some two miles from the court, whither she will send them on some pretext or other on the morrow.

The scene then changes to Cornwall, where Gonorill and her husband receive the ambassador from the Gallian king, who comes with a message to Leir; but as Leir is absent, Gonorill and Cornwall persuade the ambassador to tarry at their court for a few days until Leir's return.

We now go back to Leir and Perillus, whom we find at the thicket some two miles from the court. The assassin appears before them and announces his design of killing them. Leir thinks that he must have been sent by Cordella, and is willing to submit to what he cannot but consider the justice of Heaven. He is undeceived by Gonorill's letter which the assassin shows him. While the two old men are praying for their lives, some highly opportune claps of thunder so terrify the assassin that he drops his daggers and departs, after calling them the 'parlosest old men that ere he heard.' Perillus then persuades Leir to try his fortune with Cordella; and while they are crossing over to Brittany we find that the Gallian king, Cordella, and Mumford devise a pleasant little excursion to the seaside for recreation, and that the Gallian ambassador, giving up all hope of finding Leir at Gonorill's court, comes to Ragan's; there he finds Ragan trying to persuade her husband that her father's absence is due to Cordella's machinations, and that Cordella has undoubtedly killed Leir. This accusation she repeats to the ambassador, and falls into a great rage with him for attempting to defend his mistress, and strikes him.

When Leir and Perillus land on the coast of Brittany, they are obliged to pay for their passage by exchanging their cloaks and gown for the 'sheep's russet sea-gowne' and 'sea-caps' of the sailors. In these rude garments they begin their inland journey, but have not gone far when Leir's strength fails utterly through lack of food, and it is reserved to Perillus to display extreme loyalty by 'stripping up his arme' and begging his royal master to 'feed on this flesh, whose veines are not so dry,' adding, 'Ile smile for joy, to see you suck my bloud,' but Leir declines to be tempted, and while they are talking the Gallian king and Cordella approach; Cordella recognizes her father's voice, but, by the advice of her husband, refrains from revealing herself. She gives them food and drink, and, when their strength has returned, begs to know their story:

> '*Leir.* If from the first I should relate the cause,
> 'Twould make a heart of adamant to weepe:
> And thou, poore soule, kind-hearted as thou art,
> Dost weepe already, ere I do begin.
> *Cordella.* For Gods love tell it; and when you have done,
> Ile tell the reason why I weepe so soone.'

Leir then tells his story, and ends with describing how Ragan has induced him to go to a certain spot some distance from the court,

> 'Pointing that there she would come talke with me:
> There she had set a shag haird murdring wretch,
> To massacre my honest friend and me.
> Then judge your selfe, although my tale be briefe,
> If ever man had greater cause of griefe.
> *King.* Nor never like impiety was done,
> Since the creation of the world begun.
> *Leir.* And now I am constraind to seeke reliefe
> Of her, to whom I have bin so unkind;
> Whose censure, if it do award me death,

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'I must confesse she pays me but my due:
But if she shew a loving daughters part
It comes of God and her, not my desert.
Cordella. No doubt she will, I dare be sworne she will.
Leir. How know you that, not knowing what she is?
Cordella. Myselfe a father have a great way hence,
Usde me as Ill as ever you did her;
Yet, that his reverend age I once might see,
Ide creepe along, to meet him on my knee.
Leir. O, no mens children are unkind but mine.
Cordella. Condemne not all, because of others crime:
But looke, dear father, looke, behold and see
Thy loving daughter speaketh unto thee. [*She kneeles.*
Leir. O, stand thou up, it is my part to kneele,
And aske forgivenesse for my former faults. [*He kneeles.*
Cordella. O, if you wish I should enjoy my breath,
Deare father rise, or I receive my death. [*He riseth.*
Leir. Then I will rise, to satisfy your mind,
But kneele againe, til pardon bé resigned. [*He kneeles.*
Cordella. I pardon you: the word beseemes not me:
But I do say so, for to ease your knee;
You gave me life, you were the cause that I
Am what I am, who else had never bin.
Leir. But you gave life to me and to my friend,
Whose dayes had else had an untimely end.
Cordella. You brought me up, when as I was but young,
And far unable for to helpe my selfe.
Leir. I cast thee forth, when as thou wast but young,
And far unable for to helpe thyselfe.
Cordella. God, world, and nature, say I do you wrong
That can indure to see you kneele so long.
King. Let me breake off this loving controversy,
Which doth rejoice my very soule to see.
Good father, rise, she is your loving daughter, [*He riseth.*
And honours you with as respective duty,
As if you were the monarch of the world.
Cordella. But I will never rise from off my knee, [*She kneeles.*
Until I have your blessing, and your pardon
Of all my faults committed any way,
From my first birth until this present day.
Leir. The blessing, which the God of *Abraham* gave
Unto the tribe of *Juda*, light on thee,
And multiply thy dayes, that thou mayst see
Thy childrens children prosper after thee.
Thy faults, which are just none that I do know,
God pardon on high, and I forgive below. [*She riseth.*
Cordella. Now is my heart at quiet, and doth leape
Within my brest, for joy at this good hap:
And now (deare father) welcome to our court,
And welcome (kind *Perillus*) unto me,
Mirrour of vertue and true honesty.'

The King and Mumford now take their turn at kneeling and rising; the former to register his oath that he will avenge Leir's wrongs, the latter that he will bring back a wife out of Brittaine.

The Gallian king at once puts his oath into practice, and lands in Brittaine with an army and takes possession of a town on the sea-coast. Before the fighting begins, Cordella says:

'We that are feeble and want use of armes,
Will pray to God, to sheeld you from all harmes.

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'*Leir.* The while your hands do manage ceaselesse tolle,
Our hearts shall pray, the foes may have the foile.'

Cornwall, Cambria, Gonorill, and Ragan appear with an army, but before the battle begins there is a family meeting, at which Cordella terms Gonorill 'shamelesse,' and Gonorill retorts by calling Cordella a 'puritan' and a 'dissembling hypocrite.' Perillus calls Gonorill a 'monster,' and Ragan says she never heard a fouler-spoken man than Perillus. Leir interrupts these amenities, and adds to them, by addressing Ragan:

'Out on thee, viper, scum, filthy parricide,
More odious to my sight then is a toade:
Knowest thou these letters? [*She snatches them and teares them.*'

After some further conversation in the same style, they proceed to business. Cornwall and Cambria with their wives and soldiers are put to flight, and Leir is reinstated in his kingdom. He gives thanks, first to the heavens and then to the Gallian king, acknowledges that Cordella's 'modest answere' of aforetime was of the true stamp, promises to do the best he can to requite Perillus, and then:

'Thanks (worthy *Mumford*) to thee last of all,
Not greeted last, 'cause thy desert was small:
No, thou hast lion-like laid on to-day,
Chasing the *Cornwall* king and *Cambria*;
Who with my daughter, daughters did I say?
To save their lives, the fugitives did play.
Come, sonne and daughter, who bid me advaunce,
Repose with me awhile, and then for *Fraunce*.
[*Sound drumes and trumpets. Exeunt.*'

In his *Introduction*, Mr GRANT WHITE, speaking of this *King Leir*, says that 'we 'may be sure that Shakespeare was acquainted with it.' . . . '[It] is a tolerable [play] 'for the time in which it was produced—the early Elizabethan period; but it has no 'resemblance of construction or language to Shakespeare's tragedy, except that which 'results from the use of the same story as the foundation of both. But in the great 'dramatist's work there is yet a slight vestige of his insignificant and utterly unknown 'predecessor's labours upon the same subject. It might have been fortuitous, as it 'was most natural, that in both *Cordelia* should kneel to her father when she first 'sees him upon her return from France; but that in both the father should manifest 'an inclination to kneel to the daughter must be due, it would seem, to a reminis-'cence by the later dramatist of the work of his predecessor. So, too, when Shake-'speare's *Lear* exclaims, "'twas this flesh begot Those pelican daughters," we may 'be quite sure that we hear an echo of these lines by the forgotten dramatist: "I am 'as kind as is the pelican That kills itself to save her young ones' lives." And 'having found these traces of the old play in Shakespeare's memory, faint though 'they be, we may also presume that in *Perillus*, blunt and faithful counsellor and 'friend of the monarch in the elder play, we see a prototype of the noble character 'of Kent in the later. But in their scope, spirit, and purpose, aside from all ques-'tion of comparative merit, the two works are entirely dissimilar; and after the 'closest examination of the earlier, I can find only these trifling and almost insig-'nificant points of resemblance between them, except in incidents and characters 'which both playwrights owed to the old legend.'

Mr A. W. WARD, in his admirable *History of English Dramatic Literature*, i, 126 (a work almost indispensable to the Shakespeare student), speaking of this *King Leir*, says: 'Yet, with all its defects, the play seems only to await the touch of a powerful

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'hand to be converted into a tragedy of supreme effectiveness; and while Shake-'spere's genius nowhere exerted itself with more transcendent force and marvellous 'versatility, it nowhere found more promising materials ready to its command.'

In *Shakespeare Illustrated* (iii, 301) Mrs Lennox says: 'The *Chronicle* of Holin-'shed and Sidney's *Arcadia* are not the only resources Shakespear had for his tragedy 'of *Lear*, if we may believe the editor of a collection of old ballads, published in 'the year 1726. In his *Introduction* to an old ballad, called *A Lamentable Song of the* '*Death of King Lear and his three Daughters*, he has these words: "I cannot be cer-'tain directly as to the time when this Ballad was written; but that it was some years 'before the play of Shakespeare appears from several circumstances, which to men-'tion would swell my *Introduction* too far beyond its usual length." It is to be wished 'that this writer, since he resolved not to exceed a certain length in his *Introduction*, 'had omitted some part of it, in order to introduce those circumstances which were 'of infinitely more consequence than anything else he has said on the subject of that 'old ballad. If it was really written before Shakespear's play, that great poet did 'not disdain to consult it, but has copied it more closely than either the *Chronicle* or 'Sidney. From thence (for 'tis mentioned nowhere else) he took the hint of Lear's 'madness, and the extravagant and wanton cruelty his daughters exercised on him; 'the death of King Lear is also exactly copied. . . . [The old ballad] bears so exact 'an analogy to the argument of Shakespear's *King Lear*, that his having copied it 'cannot be doubted, if indeed it be true that it was written before that tragedy.'

The friend of our countrywoman (Mrs Lennox was born in New York), Dr JOHN-SON, says: 'The story of this play is derived . . . perhaps immediately from an old 'historical ballad. My reason for believing that the play was posterior to the ballad, 'rather than the ballad to the play, is, that the ballad has nothing of Shakespeare's 'nocturnal tempest, which is too striking to have been omitted, and that it follows the 'chronicle; it has the rudiments of the play, but none of its amplifications; it first 'hinted Lear's madness, but did not array it in circumstances. The writer of the ballad 'added something to the history, which is a proof that he would have added more if it 'had occurred to his mind, and more must have occurred if he had seen Shakespeare.'

This ballad Bishop PERCY reprinted in his *Reliques of Ancient English Poetry*, i, 211, ed. 1765, and says of it: 'The misfortune is that there is nothing to assist us in 'ascertaining its date, but what little evidence arises from within, this the reader 'must weigh and judge for himself. After all, 'tis possible that Shakespeare and 'the author of this ballad might both of them be indebted to [the older play of *King* '*Leir*]. This ballad is given from an ancient copy in the *Golden Garland*, bl. let. 'intitled 'A Lamentable Song of the Death of King Leir, and his three Daughters. 'To the tune of "When flying fame."'

RITSON was the earliest, I think, to deny Shakespeare's obligations to the old ballad. He says of it, that it 'by no means deserves a place in any edition of 'Shakespeare, but is evidently a most servile pursuit,—not, indeed, of our author's 'play, which the writer does not appear to have read, but—of Holinshed's *Chronicle*, 'where, as in Geoffrey of Monmouth, the King of France is called *Aganippus*. I 'suppose, however, that the performance and celebrity of the play might have set the 'ballad-maker at work, and furnished him with the circumstance of Lear's madness, 'of which there is no hint either in the historian or the old play. The omission of 'any other striking incident may be fairly imputed to his want of either genius or in-'formation. All he had to do was to spin out a sort of narrative in a sort of verse,

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'to be sung about the streets, and make advantage of the publick curiosity. I much 'doubt whether any common ballad can be produced anterior to a play upon the 'same subject, unless in the case of some very recent event.'

I think we may safely trust to Ritson's judgement when so good a critic as HALLIWELL concurs in it. Halliwell says, that the old ballad is chiefly 'founded on 'the story as related by Holinshed, but written also with a recollection of Shake-'speare's tragedy. This ballad was probably issued early in the seventeenth century, 'although no copy of so ancient a date is now known to exist. It cannot, of course, 'be reckoned amongst the materials used by Shakespeare unless it be supposed, as 'it is by some critics, to be anterior to the year 1608. It is far more likely to have 'been written in consequence of the popularity of the tragedy.'

The following is the ballad, reprinted from Percy's *Reliques:*

KING LEIR AND HIS THREE DAUGHTERS.

'KING LEIR once ruled in this land,
With princely power and peace,
And had all things with hearts content,
That might his joys increase:
Amongst those things that nature gave,
Three daughters fair had he,
So princely seeming beautiful,
As fairer could not be.

'So on a time it pleas'd the king
A question thus to move,
Which of his daughters to his grace
Could shew the dearest love:
For to my age you bring content,
Quoth he, then let me hear
Which of you three in plighted troth,
The kindest will appear.

'To whom the eldest thus began,
Dear father, mind, quoth she,
Before your face, to do you good,
My blood shall render'd be:
And for your sake my bleeding heart
Shall here be cut in twain,
Ere that I see your reverend age
The smallest grief sustain.

'And so will I, the second said:
Dear father, for your sake,
The worst of all extremities
I'll gently undertake;
And serve your highness night and day
With diligence and love;
That sweet content and quietness;
Discomforts may remove.

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'In doing so, you glad my soul,
The aged king reply'd;
But what sayst thou, my youngest girl,
How is thy love ally'd?
My love (quoth young Cordelia then)
Which to your grace I owe,
Shall be the duty of a child,
And that is all I'll show.

'And wilt thou shew no more, quoth he,
Than doth thy duty bind?
I well perceive thy love is small,
When as no more I find:
Henceforth I banish thee my court,
Thou art no child of mine;
Nor any part of this my realm;
By favour shall be thine.

'Thy elder sisters loves are more
Than well I can demand,
To whom I equally bestow
My kingdome and my land:
My pompal state and all my goods,
That lovingly I may
With those thy sisters be maintain'd
Until my dying day.

'Thus flattering speeches won renown,
By these two sisters here:
The third had causeless banishment,
Yet was her love more dear:
For poor Cordelia patiently
Went wandring up and down,
Unhelp'd, unpity'd, gentle maid,
Through many an English town:

'Until at last in famous France
She gentler fortunes found;
Though poor and bare, yet she was deem'd
The fairest on the ground:
Where when the king her virtues heard,
And this fair lady seen,
With full consent of all his court
He made his wife and queen.

'Her father, 'old' king Leir, this while
With his two daughters staid,
Forgetful of their promis'd loves,
Full soon the same decay'd,

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And living in queen Ragan's court,
The eldest of the twain,
She took from him his chiefest means,
And most of all his train.

'For whereas twenty men were wont
To wait with bended knee:
She gave allowance but to ten,
And after scarce to three:
Nay, one she thought too much for him;
So took she all away,
In hope that in her court, good king,
He would no longer stay.

'Am I rewarded thus, quoth he,
In giving all I have
Unto my children, and to beg
For what I lately gave?
I'll go unto my Gonorell;
My second child, I know,
Will be more kind and pitiful,
And will relieve my woe.

'Full fast he hies then to her court;
Where when she hears his moan,
Return'd him answer, That she griev'd,
That all his means were gone:
But no way could relieve his wants;
Yet if that he would stay
Within her kitchen, he should have
What scullions gave away.

'When he had heard with bitter tears,
He made his answer then;
In what I did let me be made
Example to all men.
I will return again, quoth he,
Unto my Ragan's court;
She will not use me thus, I hope,
But in a kinder sort.

'Where when he came, she gave command
To drive him thence away:
When he was well within her court
(She said) he would not stay.
Then back again to Gonorell,
The woeful king did hie,
That in her kitchen he might have
What scullion boys set by.

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'But there of that he was deny'd,
Which she had promis'd late:
For once refusing, he should not
Come after to her gate.
Thus twixt his daughters, for relief
He wandred up and down;
Being glad to feed on beggars food,
That lately wore a crown.

'And calling to remembrance then
His youngest daughters words,
That said the duty of a child
Was all that love affords:
But doubting to repair to her,
Whom he had banish'd so,
Grew frantick mad; for in his mind
He bore the wounds of woe:

'Which made him rend his milk-white locks,
And tresses from his head,
And all with blood bestain his cheeks,
With age and honour spread:
To hills and woods, and watry founts,
He made his hourly moan,
Till hills and woods, and senseless things,
Did seem to sigh and groan.

'Even thus possést with discontents,
He passed o're to France,
In hopes from fair Cordelia there,
To find some gentler chance:
Most virtuous dame! which when she heard
Of this her father's grief,
As duty bound, she quickly sent
Him comfort and relief:

'And by a train of noble peers,
In brave and gallant sort,
She gave in charge he should be brought
To Aganippus' court;
Whose royal king, with noble mind
So freely gave consent,
To muster up his knights at arms,
To fame and courage bent.

'And so to England came with speed,
To repossesse king Leir,
And drive his daughters from their thrones
By his Cordelia dear:

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Where she, true-hearted noble queen,
Was in the battel slain:
Yet he good king, in his old days,
Possest his crown again.

'But when he heard Cordelia's death,
Who died indeed for love
Of her dear father, in whose cause
She did this battel move;
He swooning fell upon her breast,
From whence he never parted;
But on her bosom left his life,
That was so truly hearted.

'The lords and nobles when they saw
The end of these events,
The other sisters unto death
They doomed by consents:
And being dead, their crowns they left
Unto the next of kin:
Thus have you seen the fall of pride,
And disobedient sin.'

It would be, I think, merely a waste of space to reprint any more versions of the same old story, such as are to be found in Warner's *Albion's England*, Layamon's *Brut*, the *Gesta Romanorum*, &c. &c. Probably more versions have been already given, in the foregoing pages, than Shakespeare ever read or would have cared to read.

KLEIN (*Geschichte des Italienischen Dramas*, i, 891) queries whether it be not possible that a hint of the idea of presenting in the same play, and in the same scene, assumed madness, real madness, and professional folly, may not have been derived from *Le Stravaganze d'Amore* by Cristoforo Castelletti, published in Rome, 1585, wherein similar types are to be found. 'Old Metello, insane out of grief for 'his children, Alessandro an assumed Fool, and Bell' Humore a professional one, 'represent in Castelletti's comedy a trio jangled into discord, which finds its reso- 'lution in that infinitely pathetic terzetto of insanity in *Lear*, and reveals its artistic 'and tragic capabilities when the paroxysms of a tragic insanity, simulated at the 'same time by a fictitious insanity, are soothed into tragic sorrow by a Fool. The 'assumption of such a hint is all the more allowable since, as far as we remember, no 'drama is to be found before *Lear* wherein these three varieties of mental alienation 'are employed as a *motif* in one and the same scene; nay, as far as we know, no 'drama exists before *Lear* and *Hamlet* wherein feigned insanity is depicted at all, 'except in this very *Stravaganze d'Amore* by Castelletti. Mock-insanity belongs to 'Comedy; to elevate it to Tragedy, to make it a potent foil to real insanity, as in 'Edgar and Lear, is the triumph of tragic art.'

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DURATION OF THE ACTION

Eccles was the first to reckon the time consumed during the action of this tragedy. His computation is briefly as follows:

Of course the first scene, containing the division of the kingdom, occupies one day.

After this several months elapse, during which Lear may have taken up his abode with Goneril and Regan several times alternately, so that when Lear says, 'What 'fifty of my followers at a clap! Within a fortnight!' he may refer only to that portion of the current month during which he has been staying with Goneril. It is 'utterly impossible' that this 'fortnight' can refer to the very first fortnight after the division of the kingdom, because this does not allow sufficient time for the tidings of Lear's cruel treatment to reach Cordelia, or for her to undertake that invasion of the kingdom which is already on foot. If the scene in which this expression occurs had come directly after the first scene all would have been well, but, unfortunately, Shakespeare was careless, had 'indistinct ideas concerning the progress of the action, and was liable to 'unhappy oversights,' one of which he fell into here. According to Shakespeare, directly after the division of the kingdom, on the evening of the very day, or on any part of the following day, Edmund persuades Edgar to conceal himself from his father's wrath. Now, if this order of scenes be retained, Edgar must lie concealed for several months, according to Eccles. Wherefore Eccles rearranges the scenes, whereby that in which Goneril resolves to check her father (I, iii) follows the first; then comes, after a 'very short interval,' the scene (I, iv) where Lear uses the expression 'within a fortnight.' Of course followed immediately by that wherein Lear sends Kent to Gloucester, and, with this, the First Act closes. See Eccles's note on p. 42.

Thus far, then, the time is as follows: The first scene takes up One Day. Then several months elapse, and we come to the day on which Goneril tells Oswald to treat her father when he returns from hunting with what 'weary negligence' he will, and to prepare for dinner. A few minutes after Lear enters, and then ensues the stormy scene between him and Goneril. A few hours later Lear sends Kent to Gloucester with letters to Regan. This makes Two Days, and ends the First Act.

A night now passes, and, at 'any part of the day succeeding that on which Lear 'hurries from Goneril,' the Second Act opens, and here Eccles places the scene (I, ii) which he omitted from the First Act, namely, that in which Edmund persuades Gloucester of Edgar's treachery, and persuades Edgar to conceal himself. Edgar remains in concealment until nightfall, when Edmund summons him forth, and, after the mock duel, forces him to fly. This closes the Third Day. No sooner is Edgar fled than Regan and Cornwall arrive at the castle, and 'very shortly' after them come Kent and Oswald, and the scene ensues where Kent is put in the stocks. While Kent is thus left, Cornwall prepares the proclamation about Edgar, and, after 'such 'an interval as this circumstance may seem to render necessary,' but still in the same night, Edgar appears (we are now at II, iv, of Eccles) and decides to turn Bedlam beggar. When, in the next scene, Lear appears, and finds Kent stocked, it is still 'a continuation of the same night, which we may conclude to be now far advanced.'

Eccles continues this night through the Second Act, and the first six scenes of Act III. Scene vii of Act III (that in which Gloucester is blinded), Eccles says, 'he supposes to be early in the morning after Lear has been exposed to the tempest.' This,

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then, is the morning of the Fourth Day. In the course of it Gloucester meets Edgar, and gets him to lead him to Dover, and says, 'I' th' *last night's* storm I such a fellow saw.' This is IV, i. While Gloucester and Edgar are going to Dover, Goneril and Edmund are journeying to the Duke of Albany's palace, where they arrive (IV, ii) on 'the following day.' 'We may imagine it the morning.' This, then, is the Fifth Day.

Here arises a difficulty. As the scenes now stand, we have in Scene v, of Act IV, a conference between Regan and Oswald at Gloucester's castle, and Oswald leaves for Dover. Of course some time must elapse before he reaches there, Eccles thinks a night at least, and yet in the very next scene he is at Dover, and is killed by Edgar. Now, there would be no objection to supposing that a night passes between these two scenes, were it not that a previous scene leaves Cordelia's century searching every acre of the high-grown field for Lear. The century was either successful or it was not. If it was not successful, Lear must have passed, in the open air, all this night, which we have just seen had to elapse between Oswald's leaving Gloucester's castle and his arrival at Dover. But Eccles believes that the century was successful, and that Lear was found before night. The order of scenes is therefore wrong, and Eccles changes them so as to bring the scene at Gloucester's castle early in the Act (see p. 249), before Cordelia sends out the century, whereby time will be given for Oswald's journey from Gloucester to Dover, and for Kent to have his conference with the Gentleman who had delivered his letters to Cordelia, and for Cordelia to send out her century to find her father, which the century succeeds in doing just before Oswald reaches Dover, and is killed by Edgar. This certainly makes the story connected and consistent.

To return to the reckoning of time. Eccles's Fourth Day finds Lear on his way to Dover, accompanied by certain hot questrists, and Gloucester blinded, guided to the same destination by Edgar. The next day, the Fifth, Goneril and Edmund reach the Duke of Albany's castle, and Edmund leaves immediately to hasten the musters and conduct the powers. On the evening of the next day (which makes the Sixth) Regan has the conference with Oswald, and tries to see the letter which Goneril had sent by him to Edmund. This is the displaced scene, the fifth of Act IV, which Eccles places as the third, and, to quote his words, 'suppose it to pass on the even-'ing of the third day since that, inclusively taken, on the morning of which Lear, 'attended by certain of his knights, began to be conveyed from the castle of Gloster 'on his route towards Dover.' Eccles makes it in the evening, so as to account for Edmund's having left Regan in the morning to dispatch Gloucester's nighted life, and also to give time for Oswald's journey to this point with Goneril's letter to Edmund, and also because Regan begs Oswald to wait the safe conduct of her forces on the morrow.

The next day (the Seventh), or 'the fourth morning from that (both, however, in-'clusively) whereon Lear, with Kent and the rest of his attendants, began his progress 'from Gloster's castle, Goneril and Edmund from the same set out for the palace of 'Albany, and, later in the day, the sightless Gloster began to proceed to Dover,' we have Kent's conference with the Gentleman who had seen and describes Cordelia. Our IV, iii; Eccles's IV, iv.

The next scene, where Cordelia sends out the century, Eccles 'conceives to be 'some part of the morning of the same day with the last scene.'

In the 'afternoon of the same day' Gloucester is guided by Edgar to the imaginary cliff of Dover. 'This will allow time for Oswald to have performed his journey' after leaving Regan on the preceding evening. This is IV, vi.

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The next scene (IV, vii), where Lear is restored to his senses, Eccles imagines 'some part of a new day, viz: the fifth since the night of the storm.' This makes the Eighth Day.

To the first scene of Act V he assigns a new day, viz: 'the sixth since the night of the storm,' and this day, which is the Ninth, is 'continued to the end of the play.'

The number of days taken up by this drama has been computed by Mr P. A. DANIEL also, and printed in the *Transactions of the New Sh. Soc.*, 1877–9, p. 215. It differs somewhat from Eccles's, and extends the time over one more day. It is substantially as follows:

The first scene occupies one day.

The second scene, in which Edmund persuades Edgar to conceal himself, and which Eccles transposed to the next Act, Daniel places 'on the day following the opening scene,' and Gloucester's exclamation, 'the king gone to-night,' is interpreted 'in the sense *of the night last passed*,' as it 'is frequently used in these plays' in that sense; and, moreover, 'Edmund, who here promises his father full satisfaction 'as to Edgar's guilt, "without any further delay than *this very evening*," could not 'say this if the night of the day on which he is speaking were already come.' As Edgar goes into concealment on this day, Daniel allows him there to remain, in the same castle with his father, for about fourteen days.

After this Second Day, in order to account for Lear's exclamation: 'Within a fortnight!' Daniel supposes an interval in the action of something less than that period.

With the third scene, 'at about mid-day,' the action recommences, and, ceasing 'a little after noon,' carries us through the rest of the Act. This makes the Third Day.

Towards night of the following day, therefore the Fourth Day, the second Act begins. Edmund has the mock fight with Edgar, and Cornwall and Regan arrive at the castle 'during the night; and this fact must fix the time of the second scene of 'this day,' in which the quarrel between Kent and Oswald takes place. 'It will be 'remembered that it was about mid-day in Day 3 that Kent tripped up Oswald's heels, 'and shortly afterwards Lear sent him on this errand. When in this scene he again 'meets Oswald, he says, "*Is it two days ago* since I tripped up thy heels, and beat thee 'before the king?" We may suppose, then, that about a day and a half has been 'occupied in his journeying to Cornwall's palace, and from thence to Gloucester's 'castle, and that this is the second night or early morning since he set out with Lear's 'letters: midnight of Day 4, or 1 or 2 A.M. of Day 5.'

On the morning after his flight Edgar resolves on disguising himself as Mad Tom. This is in III, iii, and on the Fifth Day. And on this same morning II, iv, begins, and at III, vi, the day ends at night. Here we see Daniel gives one more day to the action than Eccles. Eccles makes all these scenes take place on the same night that Cornwall and Regan arrive at Gloucester's castle. Apparently, Daniel is led to the supposition that it is the following day because when Cornwall and Regan 'make their appearance, Lear bids them "Good morrow."' [This, I fear, is somewhat in favour of Eccles. The time of day that was at hand, not that which was present, was commonly (Delius says 'always') used as a greeting. Thus, in *Rom. & Jul.* we find that after the very stroke of noon 'good evening' was the proper salutation. The objection to Eccles's reckoning is that we have an excessively long night, to Daniel's that we have an excessively long day. I doubt if upon either reckoning, or upon any minute reckoning, Shakespeare ever bestowed a thought. If he had, it

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is somewhat derogatory to his genius to suppose that he would not have made his meaning and intention clear.—ED.]

On the morning of the Sixth Day (III, vii), Edmund accompanies Goneril from Gloucester's castle back to Albany, Gloucester's eyes are put out, and (in IV, i) he is led by Edgar to Dover.

On account of the distance between Gloucester's castle and Albany's palace, a day is given to Edmund and Goneril to accomplish the journey, and this makes the Seventh Day, and IV, ii.

Here Daniel marks '*An Interval.*'

On the Eighth Day (IV, iii) we are in the French Camp near Dover, and a Gentleman tells Kent of his interview with Cordelia. 'Some short interval between 'Days 7 and 8 should probably be supposed; as the news now is that the forces of 'Albany and Cornwall are afoot (l. 50–1), which was not the case on the former day. 'Lear is in Dover,' but his sovereign shame keeps him from Cordelia.

We come now to the Ninth Day (IV, iv), and of it Daniel says: 'I am not sure 'that I am right in making this scene the commencement of a separate day; it may 'possibly be a continuation of Day No. 8, or it may be separated from that day by 'an interval of a day or two. Time is not marked except by the succession of events, 'but on the whole they induce me to suppose this the morrow of Day No. 8. Lear 'has been met in the fields, crowned with wild flowers, and Cordelia sends out in 'search of him. The news is that "The British powers are marching hither-'ward" (l. 21).

'[Act IV, sc. v. The scene shifts to Gloucester's castle, or, as some editors make 'it, Regan's palace. Goneril's steward, Oswald, has arrived with a letter from his 'mistress for Edmund; but "he is posted hence on serious matter" (l. 8). Albany's 'troops, it seems, are already in the field; Regan's are to "set forth to-morrow" '(l. 16). Regan warns the Steward that she intends to take Edmund for herself, and 'she offers him preferment if he can cut off old Gloucester. The position of this 'scene should mark it as occurring on the same day as scenes iv, and vi; but the 'news as to the movement of the troops favours the notion that it represents an 'earlier date; moreover, if it is allowed to retain its present place, we are called on 'to believe that Oswald, who again makes his appearance in sc. vi, is present with 'Regan, and is at Dover on one and the same day. Its true place seems to be in the 'interval I have marked between Days 7 and 8, and Eccles actually transposes it to 'that *position*, making it, however, the evening of the day represented in Act IV, 'sc. ii, my Day 7. On the whole, I think it best to enclose it within brackets, as in 'other cases of scenes which I suppose to be out of the due order of time.]' On this same day (the Ninth) Gloucester supposes that he has leaped from Dover Cliff, and Oswald is slain by Edgar.

Day Tenth, and last. 'Observe that this must be a separate day if IV, v, is prop-'erly placed; for Regan's troops, which then were to set forth *on the morrow*, are 'now present, led by Edmund. Indeed, but for the almost lightning-speed of the 'action, some little interval might be supposed between this and Day 9. The tap 'of the drum, heard in the last scene, is, however, against such an arrangement of 'the time.'

This day extends to the end of the tragedy.

Thus, according to Daniel, 'the longest period, including intervals, that can be 'allowed for this Play is one month; though perhaps little more than three weeks is 'sufficient.'

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His division of time is thus tabulated:

Day 1. Act I, sc. i.
" 2. Act I, sc. ii.
An Interval of something less than a fortnight.
" 3. Act I, sc. iii, iv, and v.
" 4. Act II, sc. i, and ii.
" 5. Act II, sc. iii, and iv; Act III, sc. i–vi.
" 6. Act III, sc. vii; Act IV, sc. i.
" 7. Act IV, sc. ii.
Perhaps an *Interval* of a day or two.
" 8. Act IV, sc. iii.
" 9. Act IV, sc. iv, v, and vi.
" 10. Act IV, sc. vii; Act V, sc. i–iii.

Eccles's scheme, Daniel thinks, 'however ingenious in some respects, cannot be 'reconciled with the notes of time the Play itself contains.'

INSANITY

MRS LENNOX was the earliest, I think, to assert that Lear was really insane from the very first. She says (*Shakespear Illustrated*, iii, 287): Lear does not run mad till the third Act; yet his behaviour towards Cordelia in the first scene has all the appearance of a judgement totally depraved; . . . Lear banishes [Cordelia] his sight, consigns her over to want, and loads her with the deepest imprecations. What less than Phrenzy can inspire a rage so groundless, and a conduct so absurd? Lear, while in his senses, acts like a madman, and from his first appearance to his last seems to be wholly deprived of his reason.

JOSEPH WARTON, D. D. (*The Adventurer*, 5 Jan., 1754): Madness being occasioned by a close and continued attention of the mind to a single object, Shakespeare judiciously represents the resignation of his crown to daughters so cruel and unnatural, as the particular idea which has brought on the distraction of Lear, and which perpetually recurs to his imagination, and mixes itself with all his ramblings. [This theory of the cause of Lear's madness brought out a reply, on the following Saturday, from Charles Ranger [Arthur Murphy] in the *Gray's-Inn Journal*, wherein it was contended that the ingratitude of Lear's daughters, and not his loss of power, was the cause of his madness. To this an Anonymous correspondent replied in the next week's issue, upholding Warton. Whether or not this Anonymous contributor was Warton himself, I really have not taken sufficient interest in the discussion to find out. Ranger rejoined in the course of the next few months, and to the second volume of *The Gray's-Inn Journal* I refer all who are interested in the dispute, which I am not.—ED.]

A. BRIGHAM, M. D. (*Shakespeare's Illustrations of Insanity*, Am. Journ. of Insanity, July, 1844): Lear's is a genuine case of insanity from the beginning to the end; such as we often see in aged persons. On reading it we cannot divest ourselves of the idea that it is a real case of insanity correctly reported. Still, we apprehend, the

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play, or *case*, is generally misunderstood. The general belief is, that the insanity of Lear originated solely from the ill-treatment of his daughters, while in truth he was insane before that, from the beginning of the play, when he gave his kingdom away, and banished, as it were, Cordelia and Kent, and abused his servants. The ill-usage of his daughters only aggravated the disease, and drove him to raving madness. Had it been otherwise, the case, as one of insanity, would have been inconsistent and very unusual. Shakespeare and Walter Scott prepare those whom they represent as insane, by education and other circumstances, for the disease,—they predispose them to insanity, and thus its outbreak is not unnatural. In the case of Lear the insanity is so evident before he received any abuse from his daughters, that, professionally speaking, a feeling of regret arises that he was not so considered and so treated. He was unquestionably very troublesome, and by his 'new pranks,' as his daughter calls them, and rash and variable conduct, caused his children much trouble, and introduced much discord into their households. In fact, a little feeling of commiseration for his daughters at first arises in our minds from these circumstances, though to be sure they form no excuse for their subsequent bad conduct. Let it be remembered they exhibited no marked disposition to ill-treat or neglect him until after the conduct of himself and his knights had become outrageous. Then they at first reproved him, or rather asked him to change his course in a mild manner. Thus Goneril says to him: 'I would you would make use of that good wisdom Whereof I know you 'are fraught; and put away These dispositions which *of late* transform you From what 'you rightly are'; showing that previously he had been different. This, however, caused an unnatural and violent burst of rage, but did not *originate* his insanity, for he had already exhibited symptoms of it, and it would have progressed naturally even if he had not been thus addressed.

Lear is not after this represented as constantly deranged. Like most persons affected by this kind of insanity, he at times converses rationally.

In the storm-scene he becomes violently enraged, exhibiting what may be seen daily in a mad-house, a paroxysm of rage and violence. It is not until he has seen and conversed with Edgar, 'the philosopher and learned Theban,' as he calls him, that he becomes a real maniac. After this, aided by a proper course of treatment, he falls asleep, and sleep, as in all similar cases, partially restores him. But the violence of his disease and his sufferings are too great for his feeble system, and he dies, and dies deranged. The whole case is instructive, not as an interesting story merely, but as a faithful history of a case of *senile insanity*, or the insanity of old age.

I. Ray, M. D. (*Am. Journal of Insanity*, April, 1847): In the tragedy of *King Lear* Shakespeare has represented the principal character as driven to madness by the unexpected ingratitude of his daughters; or, more scientifically speaking, he has represented a strong predisposition to the disease as being rapidly developed under the application of an adequate exciting cause. It is no part of his object to excite curiosity by a liberal display of wildness and fury, nor awaken our pity by the spectacle of a mind in ruins and unconscious of its wretchedness. He aimed at dramatic effect, by opening the fountains of sympathy for a being of noble nature and generous impulses, cruelly despoiled of the highest endowment of man, but not so far as to lose all trace of his original qualities, or cease for a moment to command our deepest respect. In Lear we have a man of a hot and hasty temper, of strong and generous passions, of a credulous and confiding disposition, governed by impulses rather than deliberate judgement, rendered impatient of restraint or contradiction by the habit of command, with a nervous temperament strongly susceptible to the vexations of

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life, and, moreover, with all these moral infirmities aggravated by old age. With these simple elements of character is mingled and assimilated more or less of mental derangement, with equal regard to pathological propriety and dramatic effect. And so nicely adjusted are the various elements of sanity and insanity, and so admirably do they support and illustrate one another, that we are not surprised in the progress of the action by violent contrasts; and we feel at last as if it were the most natural thing in the world that Lear should go mad, and precisely in the way represented by the poet. Mad as he becomes, the prominent attributes of his character are always to be seen. Through the whole play, he is the same generous, confiding, noble-hearted Lear. In short, assuming Lear to be an historical portrait, instead of a poetical creation, we should say there existed in his case a strong predisposition to insanity, and that, if it had not been developed by the approach of old age or the conduct of his daughters, it probably would have been by something else. His inconsiderate rashness in distributing his kingdom among his children, his disinheriting the youngest for the fearless expression of her feelings, and his banishment of Kent for endeavoring to recall him to a sense of his folly,—all indicate an ill-balanced mind, if not the actual invasion of disease. This view of the case is confirmed by the conversation between the sisters immediately after the division of the kingdom [I, i, 287–299]. With a knowledge of insanity that could hardly have been expected from any but a professional observer, Shakespeare has here and elsewhere recognized the fact, that very many of those who become insane are previously distinguished by some of those mental irregularities that pass under the name of oddity or eccentricity. . . . The development of the early stage of Lear's insanity, or its incubation, as it is technically called, is managed with masterly skill, the more surprising as it is that stage of the disease which attracts the least attention. And the reason is, that the derangement is evinced, not so much by delusions or gross improprieties of conduct, as by a mere exaggeration of natural peculiarities, by inconsistencies of behaviour, by certain acts for which very plausible reasons are assigned, though they would never have been performed in a perfectly sound state of mind, by gusts of passion at every trifling provocation, or by doing very proper things at unseasonable times and occasions. With his own free will and accord he gives away his kingdom, but finds it difficult to sink the monarch in the private citizen. He attaches to his person a band of riotous retainers, whose loose and lawless behaviour is destructive to the peace and good order of his daughter's household. Goneril describes them as, 'Men so disordered, so debauched and bold, That this our court, 'infected with their manners, Shows like a riotous inn.' Under such an infliction, it is not strange that she should remonstrate, and, had not the divine light already begun to flicker, he would have acknowledged the justice of the reproof. As it is, however, instead of admitting some share of the fault, he attributes the whole of it to her, flies into a passion, pours upon her head the bitterest curses, upbraids her with the vilest ingratitude, and forthwith proclaims his wrongs to the public ear. Like most cases of this kind in real life, it would have, to a stranger, the appearance of a family quarrel springing from the ordinary motives of interest or passion, but where, really, the ill-regulated conduct resulting from the first influences of disease provokes restrictions more or less necessary and appropriate, that become exciting causes of further disorder. Another life-like touch is given to the picture in Lear's attributing all his troubles to filial ingratitude, not being aware, of course, that he was on the high road to insanity long before he had any reason to doubt their kindness. In fact, nothing is more common than for the patient, when telling his

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story, to fix upon some event, and especially some act of his friends, as the cause of his troubles, which occurred long subsequently to the real origin of his disorder, and might have had but an accidental connection with it.

[P. 493.] 'Oh, that way madness lies.' Unable as the insane are to perceive their own insanity, yet this apprehension of its approach, so frequently repeated by Lear, usually occurs during its incubation. While still able to control his mental manifestations, the patient is tortured with anticipations of insanity; but, when he actually becomes so insane that the most careless observer perceives the fact, then he entertains the most complacent opinion of his intellectual vigor and soundness. And yet this is one of the nicer traits of insanity, which the ordinary observer would hardly be supposed to notice.

[P. 495.] Thus far, the progress of Lear's insanity is represented with the closest fidelity to nature. It is not more different from the disease, as daily observed, than Lear's moral and intellectual constitution, when in health, is different from ordinary men's. At every interview reason seems to have lost somewhat more of its control. The mental excitement has been steadily increasing, until now, having reached its height, he goes about singing, dancing, and capering through the fields, fantastically decorated with weeds and flowers, looking, acting, and talking like a madman. His perceptive organs are deceived by hallucinations; and his discourse, though tinctured with his natural shrewdness and vigor of thought, is full of incoherence and incongruity. In short, he is now what is called *raving*. In the representation of this condition we have another instance of Shakespeare's unrivalled powers of observation. To ordinary apprehension the raving of a maniac is but an arbitrary jumble of words and phrases, between which no connecting threads can be discerned. But, in fact, discordant and heterogeneous as they may appear, they are nevertheless subjected to a certain law of association, difficult as it may be frequently to discover it. The phenomenon may thus be physiologically explained. In consequence of the cerebral excitement, impressions long since made,—so long, perhaps, as to have been forgotten previous to the attack,—are so vividly and distinctly recalled that they appear to be outward realities. So long as the *intellect* retains its integrity, it is able to recognize the true nature of this phenomenon; but, when touched by disease, it ceases to correct the error of *perception*. The impressions are actually considered to be what they appear, and the patient thinks and discourses about them as such.

[P. 498.] Bearing in mind these facts, we readily see how there may always be some method in madness, however wild and furious it may be—some traces of that delicate thread which, though broken in numerous points, still forms the connecting link between many groups and patches of thought. It is in consequence of Shakespeare's knowledge of this psychological law that, in all his representations of madness, even though characterized by wildness and irregularity, we are never at a loss to perceive that the disease is real and not assumed.

[P. 499.] It is not uncommon to meet with madmen of the most wild and turbulent description mixing up their utterances with the shrewdest remarks upon men and things, and the keenest and coolest invective against those who have incurred their displeasure. The poet, perhaps, has used the utmost license of his art in the present instance [IV, vi, 83–202], but if few madmen have exhibited so much matter mingled with their impertinency as Lear, it may be replied, in justification, that few men are endowed like Lear with such a union of strong passions and natural shrewdness of understanding.

BUCKNILL [p. 164]: If this great and sound critic [Hallam, see p. 428] had pos-

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sessed any practical knowledge of mental pathology, he could not have taken this view of the development of the character. Intellectual energy may, indeed, sometimes be seen to grow stronger under the greatest trials of life, but never when the result of these trials is mental disease. So far as eloquence is the result of passion, excitement of passion may stimulate its display; and it is remarkable that so long as Lear retains the least control over his passion, his imagination remains comparatively dull, his eloquence tame. It is only when emotional expression is unbridled that the majestic flow of burning words finds vent. It is only when all the barriers of conventional restraint are broken down, that the native and naked force of the soul displays itself. The display arises from the absence of restraint, and not from the stimulus of disease.

[P. 167.] The persistency with which critics have refused to see the symptoms of insanity in Lear, until the reasoning power itself has become undeniably alienated, is founded upon that view of mental disease which has, until recently, been entertained even by physicians, and which is still maintained in courts of law, namely, that insanity is an affection of the intellectual, and not of the emotional, part of man's nature. . . . With the exception of those cases of insanity which arise from injuries, blood-poisons, sympathetic irritations, and other sources of an unquestionably physical nature, the common causes of insanity are such as produce emotional changes, either in the form of violent agitation of the passions, or that of a chronic state of abnormal emotion, which pronounces itself in the habitually exaggerated force of some one passion or desire, whereby the healthy balance of the mind is at length destroyed. From these and other reasons founded upon the symptomatology and treatment of insanity, upon the definite operation of the reasoning faculties, and their obvious inability to become motives for conduct without the intervention of emotional influence, and also from the wide chasm which intervenes and must intervene between all the legal and medical definitions of insanity founded upon the intellectual theory and the facts as they are observed in the broad field of nature, the conclusion appears inevitable that no state of the reasoning can, by itself, be the cause or condition of madness; congenital idiocy and acquired dementia being alone excepted. The corollary of this is, that emotional disturbance is the cause and condition of insanity. This is especially obvious in the periods during which the disease is developing; 'in the prodromic period of the disorder the emotions are always 'perverted while the reason remains intact.' Disorders of the intellectual faculties are secondary; they are often, indeed, to be recognized as the morbid emotions transformed into perverted action of the reason; but in no cases are they primary and essential. How completely is this theory supported by the development of insanity, as it is portrayed in Lear! Shakespeare, who painted from vast observation of nature, as he saw it without and felt it within, places this great fact broadly and unmistakably before us. It has indeed been long ignored by the exponents of medical and legal science, at the cost of ever-futile attempts to define insanity by its accidents and not by its essence; and, following this guidance, the literary critics of Shakespeare have completely overlooked the early symptoms of Lear's insanity, and, according to the custom of the world, have postponed its recognition until he is running about a frantic, raving madman.

Dr CARL STARK (*Koenig Lear. Eine psychiatrische Shakespeare-Studie.* Stuttgart, 1871, p. 53): Only rarely do trouble, disillusion, violent affection, alone by themselves, lead directly to insanity in a character disposed thereto; but generally, in addition to these causes, there is a condition of the body that immediately occasions the

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outbreak of madness. This fact Shakespeare fully recognizes, and it is strikingly observable that Lear, shortly before the bursting forth of his disease, had in heaviness made a fatiguing journey, that in this condition, bodily and mental, consumed by the most violent emotions, he is at last exposed in the cold night to the rage of a fearful storm. Only too frequently it is just such circumstance of bodily or mental exhaustion that gives the impulse to mental disease and to that form of it manifested in Lear,—delirium.

[P. 55.] The feeling of bodily distress, as the disease approaches, also finds expression when Lear exclaims: 'O how this mother swells up toward my heart!' as also the feeling of dizziness, not infrequently observed in such cases, is strikingly clothed in the words, 'My wits begin to turn.'

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ENGLISH CRITICISMS

DR JOHNSON

THE tragedy of *Lear* is deservedly celebrated among the dramas of Shakespeare. There is, perhaps, no play which keeps the attention so strongly fixed; which so much agitates our passions and interests our curiosity. The artful involutions of distinct interests, the striking oppositions of contrary characters, the sudden changes of fortune, and the quick succession of events, fill the mind with a perpetual tumult of indignation, pity, and hope. There is no scene which does not contribute to the aggravation of the distress or conduct of the action, and scarce a line which does not conduce to the progress of the scene. So powerful is the current of the poet's imagination, that the mind which once ventures within it, is hurried irresistibly along.

On the seeming improbability of Lear's conduct it may be observed, that he is represented according to histories at that time vulgarly received as true. And, perhaps, if we turn our thoughts upon the barbarity and ignorance of the age to which this story is referred, it will appear not so unlikely as while we estimate Lear's manners by our own. Such preference of one daughter to another, or resignation of dominion on such conditions, would be yet credible if told of a petty prince of Guinea or Madagascar. Shakespeare, indeed, by the mention of his earls and dukes, has given us the idea of times more civilized, and of life regulated by softer manners; and the truth is, that though he so nicely discriminates, and so minutely describes the characters of men, he commonly neglects and confounds the characters of ages, by mingling customs ancient and modern, English and foreign.

My learned friend Mr Warton, who has, in *The Adventurer*, very minutely criticised this play, remarks that the instances of cruelty are too savage and shocking, and that the intervention of Edmund destroys the simplicity of the story. These objections may, I think, be answered by repeating that the cruelty of the daughters is an historical fact, to which the poet has added little, having only drawn it into a series by dialogue and action. But I am not able to apologize with equal plausibility for the extrusion of Gloucester's eyes, which seems an act too horrid to be endured in dramatic exhibition, and such as must always compel the mind to relieve its distress by incredulity. Yet, let it be remembered, that our author well knew what would please the audience for which he wrote.

The injury done by Edmund to the simplicity of the action is abundantly recompensed by the addition of variety by the art with which he is made to co-operate with the chief design, and the opportunity which he gives the poet of combining perfidy with perfidy, and connecting the wicked son with the wicked daughters, to impress this important moral, that villainy is never at a stop, that crimes lead to crimes,

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and at last terminate in ruin. But, though this moral be incidentally enforced, Shakespeare has suffered the virtue of Cordelia to perish in a just cause, contrary to the natural ideas of justice, to the hope of the reader, and, what is yet more strange, to the faith of chronicles. . . . A play in which the wicked prosper, and the virtuous miscarry, may doubtless be good, because it is a just representation of the common events of human life; but, since all reasonable beings naturally love justice, I cannot easily be persuaded that the observation of justice makes a play worse; or that, if other excellencies are equal, the audience will not always rise better pleased from the final triumph of persecuted virtue.

In the present case the publick has decided. Cordelia, from the time of Tate, has always retired with victory and felicity. And, if my sensations could add anything to the general suffrage, I might relate, that I was many years ago so shocked by Cordelia's death, that I know not whether I ever endured to read again the last scenes of the play till I undertook to revise them as an editor.

COLERIDGE

(*Notes and Lectures*, p. 188, ed. 1874.)—[In the first scene of this tragedy] from Lear, the *persona patiens* of his drama, Shakespeare passes without delay to the second in importance, the chief agent and prime mover, and introduces Edmund to our acquaintance, preparing us with the same felicity of judgement, and in the same easy and natural way, for his character in the seemingly casual communication of its origin and occasion. From the first drawing up of the curtain Edmund has stood before us in the united strength and beauty of earliest manhood. Our eyes have been questioning him. Gifted as he is with high advantages of person, and further endowed by nature with a powerful intellect and a strong, energetic will, even without any concurrence of circumstances and accident, pride will necessarily be the sin that most easily besets him. But Edmund is also the known and acknowledged son of the princely Gloster; he, therefore, has both the germ of pride and the conditions best fitted to evolve and ripen it into a predominant feeling. Yet hitherto no reason appears why it should be other than the not unusual pride of person, talent, and birth, —a pride auxiliary, if not akin, to many virtues, and the natural ally of honorable impulses. But, alas! in his own presence his own father takes shame to himself for the frank avowal that he is his father,—he has 'blushed so often to acknowledge him that 'he is now brazed to it!' Edmund hears the circumstances of his birth spoken of with a most degrading and licentious levity,—his mother described as a wanton by her own paramour, and the remembrance of the animal sting, the low criminal gratifications connected with her wantonness and prostituted beauty, assigned as the reason why 'the whoreson must be acknowledged!' This, and the consciousness of its notoriety, the gnawing conviction that every show of respect is an effort of courtesy, which recalls, while it represses, a contrary feeling; this is the ever-trickling flow of wormwood and gall into the wounds of pride; the corrosive *virus* which inoculates pride with a venom not its own, with envy, hatred, and a lust for that power which, in its blaze of radiance, would hide the dark spots on his disc; with pangs of shame personally undeserved, and therefore felt as wrongs, and with a blind ferment of vindictive working towards the occasions and causes, especially towards a brother, whose stainless birth and lawful honors were the constant remembrancers of his own debasement, and were ever in the way to prevent all chance of its being unknown, or overlooked and forgotten. Add to this, that with excellent judgement, and provident for

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the claims of the moral sense,—for that which, relatively to the drama, is called poetic justice, and as the fittest means for reconciling the feelings of the spectators to the horrors of Gloster's after-sufferings,—at least, of rendering them somewhat less unendurable (for I will not disguise my conviction that, in this one point, the tragic in this play has been urged beyond the outermost mark and *ne plus ultra* of the dramatic), Shakespeare has precluded all excuse and palliation of the guilt incurred by both the parents of the base-born Edmund, by Gloster's confession that he was at the time a married man, and already blest with a lawful heir to his fortunes.

The mournful alienation of brotherly love, occasioned by the law of primogeniture in noble families, or rather by the unnecessary distinctions engrafted thereon, and this in children of the same stock, is still almost proverbial on the Continent,—especially, as I know from my own observation, in the south of Europe,—and appears to have been scarcely less common in our own island before the Revolution of 1688, if we may judge from the characters and sentiments so frequent in our elder comedies. There is the younger brother, for instance, in Beaumont and Fletcher's play of the *Scornful Lady*, on the one side, and Oliver, in Shakespeare's *As You Like It*, on the other. Need it be said how heavy an aggravation, in such a case, the stain of bastardy must have been, were it only that the younger brother was liable to hear his own dishonor and his mother's infamy related by his father with an excusing shrug of the shoulders, and in a tone betwixt waggery and shame!

By the circumstances here enumerated as so many predisposing causes, Edmund's character might well be deemed already sufficiently explained, and our minds prepared for it. But in this tragedy the story or fable constrained Shakespeare to introduce wickedness in an outrageous form in the persons of Regan and Goneril. He had read nature too heedfully not to know that courage, intellect, and strength of character are the most impressive forms of power, and that to power in itself, without reference to any moral end, an inevitable admiration and complacency appertains, whether it be displayed in the conquests of a Buonaparte or Tamerlane, or in the form and the thunder of a cataract. But in the exhibition of such a character it was of the highest importance to prevent the guilt from passing into utter monstrosity,—which again depends on the presence or absence of causes and temptations sufficient to account for the wickedness, without the necessity of recurring to a thorough fiendishness of nature for its origination. For such are the appointed relations of intellectual power to truth, and of truth to goodness, that it becomes both morally and poetically unsafe to present what is admirable,—what our nature compels us to admire,—in the mind, and what is most detestable in the heart, as co-existing in the same individual without any apparent connection, or any modification of the one by the other. That Shakspeare has in one instance, that of Iago, approached to this, and that he has done it successfully, is perhaps the most astonishing proof of his genius and the opulence of its resources. But in the present tragedy, in which he was compelled to present a Goneril and a Regan, it was most carefully to be avoided;—and therefore the only one conceivable addition to the inauspicious influences on the preformation of Edmund's character is given, in the information that all the kindly counteractions to the mischievous feelings of shame, which might have been derived from co-domestication with Edgar and their common father, had been cut off by his absence from home, and foreign education from boyhood to the present time, and a prospect of its continuance, as if to preclude all risk of his interference with the father's views for the elder and legitimate son;—'He hath been out nine years, and away he shall again.'

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LAMB

(*Prose Works*, p. 121, ed. 1836.)—So to see Lear acted,—to see an old man tottering about the stage with a walking-stick, turned out of doors by his daughters in a rainy night—has nothing in it but what is painful and disgusting. We want to take him into shelter and relieve him. That is all the feeling which the acting of Lear ever produced in me. But the Lear of Shakspeare cannot be acted. The contemptible machinery by which they mimic the storm which he goes out in, is not more inadequate to represent the horrors of the real elements than any actor can be to represent Lear; they might more easily propose to personate the Satan of Milton upon a stage, or one of Michael Angelo's terrible figures. The greatness of Lear is not in corporal dimension, but in intellectual: the explosions of his passion are terrible as a volcano: they are storms turning up and disclosing to the bottom that sea, his mind, with all its vast riches. It is his mind which is laid bare. This case of flesh and blood seems too insignificant to be thought on; even as he himself neglects it. On the stage we see nothing but corporal infirmities and weakness, the impotence of rage; while we read it, we see not Lear, but we are Lear,—we are in his mind, we are sustained by a grandeur which baffles the malice of daughters and storms; in the aberrations of his reason, we discover a mighty irregular power of reasoning, immethodised from the ordinary purposes of life, but exerting its powers, as the wind blows where it listeth, at will upon the corruptions and abuses of mankind. What have looks, or tones, to do with that sublime identification of his age with that of the *heavens themselves*, when, in his reproaches to them for conniving at the injustice of his children, he reminds them that 'they themselves are old'? What gesture shall we appropriate to this? What has the voice or the eye to do with such things? But the play is beyond all art, as the tamperings with it show; it is too hard and stony; it must have love-scenes and a happy ending. It is not enough that Cordelia is a daughter, she must shine as a lover too. Tate has put his hook into the nostrils of this Leviathan, for Garrick and his followers, the showmen of the scene, to draw the mighty beast about more easily. A happy ending!—as if the living martyrdom that Lear had gone through,—the flaying of his feelings alive, did not make a fair dismissal from the stage of life the only decorous thing for him. If he is to live and be happy after, if he could sustain this world's burden after, why all this pudder and preparation,—why torment us with all this unnecessary sympathy? As if the childish pleasure of getting his gilt robes and sceptre again could tempt him to act over again his misused station,—as if at his years, and with his experience, anything was left but to die.

Lear is essentially impossible to be represented on a stage.

HAZLITT

(*Characters of Shakespear's Plays*, 1817, p. 153.)—We wish that we could pass this play over and say nothing about it. All that we can say must fall far short of the subject; or even of what we ourselves conceive of it. To attempt to give a description of the play itself, or of its effect upon the mind, is mere impertinence; yet we must say something.—It is, then, the best of all Shakespear's plays, for it is the one in which he was the most in earnest. He was here fairly caught in the web of his own imagination. The passion which he has taken as his subject is that which strikes its root deepest into the human heart; of which the bond is

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the hardest to be unloosed; and the cancelling and tearing to pieces of which gives the greatest revulsion to the frame. This depth of nature, this force of passion, this tug and war of the elements of our being, this firm faith in filial piety, and the giddy anarchy and whirling tumult of the thoughts at finding the prop failing it, the contrast between the fixed immoveable basis of natural affection, and the rapid, irregular starts of imagination, suddenly wrenched from all its accustomed holds and resting-places in the soul, this is what Shakespear has given, and what nobody else but he could give. So we believe.—The mind of Lear, staggering between the weight of attachment and the hurried movements of passion, is like a tall ship driven about by the winds, buffeted by the furious waves, but that still rides above the storm, having its anchor fixed in the bottom of the sea; or it is like the sharp rock circled by the eddying whirlpool that foams and beats against it, or like the solid promontory pushed from its basis by the force of an earthquake.

The character of Lear itself is very finely conceived for the purpose. It is the only ground on which such a story could be built with the greatest truth and effect. It is his rash haste, his violent impetuosity, his blindness to everything but the dictates of his passions or affections, that produces all his misfortunes, that aggravates his impatience of them, that enforces our pity for him. The part which Cordelia bears in the scene is extremely beautiful; the story is almost told in the first words she utters. We see at once the precipice on which the poor old king stands from his own extravagant and credulous importunity, the indiscreet simplicity of her love (which, to be sure, has a little of her father's obstinacy in it), and the hollowness of her sisters' pretensions. Almost the first burst of that noble tide of passion, which runs through the play, is in the remonstrance of Kent to his royal master on the injustice of his sentence against his youngest daughter: 'Be Kent unmannerly, when Lear is mad!' This manly plainness, which draws down on him the displeasure of the unadvised king, is worthy of the fidelity with which he adheres to his fallen fortunes. The true character of the two eldest daughters, Regan and Goneril (they are so thoroughly hateful that we do not even like to repeat their names) breaks out in their answer to Cordelia, who desires them to treat their father well: 'Prescribe not us our duties'—their hatred of advice being in proportion to their determination to do wrong, and to their hypocritical pretensions to do right. Their deliberate hypocrisy adds the last finishing to the odiousness of their characters. It is the absence of this detestable quality that is the only relief in the character of Edmund the Bastard, and that at times reconciles us to him. We are not tempted to exaggerate the guilt of his conduct when he himself gives it up as a bad business and writes himself down 'plain villain.' Nothing more can be said about it. His religious honesty in this respect is admirable. . . .

It has been said, and, we think, justly, that the Third Act of *Othello* and the first three Acts of *Lear* are Shakespear's great master-pieces in the logic of passion; that they contain the highest examples, not only of the force of individual passion, but of its dramatic vicissitudes and striking effects arising from the different circumstances and characters of the persons speaking. We see the ebb and flow of the feeling, its pauses and feverish starts, its impatience of opposition, its accumulating force when it has time to re-collect itself, the manner in which it avails itself of every passing word or gesture, its haste to repel insinuation, the alternate contraction and dilatation of the soul, and all the 'dazzling fence of controversy,' in this mortal combat with poisoned weapons aimed at the heart, where each wound is fatal. We see in *Othello* how the unsuspecting frankness and impetuous passions of the Moor are

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prayed upon and exasperated by the artful dexterity of Iago. In the present play, that which aggravates the sense of sympathy in the reader, and of uncontrollable anguish in the swollen heart of Lear, is the petrifying indifference, the cold, calculating, obdurate selfishness of his daughters. His keen passions seem whetted on their stony hearts. The contrast would be too painful, the shock too great, but for the intervention of the Fool, whose well-timed levity comes in to break the continuity of feeling when it can no longer be borne, and to bring into play again the fibres of the heart just as they are growing rigid from over-strained excitement. The imagination is glad to take refuge in the half-comic, half-serious, comments of the Fool, just as the mind, under the extreme anguish of a surgical operation, vents itself in sallies of wit. The character was also a grotesque ornament of the barbarous times in which alone the tragic ground-work of the story could be laid. In another point of view it is indispensable, inasmuch as while it is a diversion to the too great intensity of our disgust, it carries the pathos to the highest point of which it is capable, by showing the pitiable weakness of the old king's conduct and its irretrievable consequences in the most familiar point of view. Lear may well 'beat the gate which let his folly in' after, as the Fool says, 'he has made his daughters his mothers.' . . .

Shakespear's mastery over his subject, if it was not art, was owing to a knowledge of the connecting links of the passions, and their effect upon the mind, still more wonderful than any systematic adherence to rules, and that anticipated and outdid all the efforts of the most refined art, not inspired and rendered instinctive by genius. . . .

Four things have struck us in reading *Lear:*

1. That poetry is an interesting study, for this reason, that it relates to whatever is most interesting in human life. Whoever, therefore, has a contempt for poetry, has a contempt for himself and humanity.

2. That the language of poetry is superior to the language of painting, because the strongest of our recollections relate to feelings, not to faces.

3. That the greatest strength of genius is shown in describing the strongest passions; for the power of the imagination, in works of invention, must be in proportion to the force of the natural impressions which are the subject of them.

4. That the circumstance which balances the pleasure against the pain in tragedy is, that in proportion to the greatness of the evil, is our sense and desire of the opposite good excited; and that our sympathy with actual suffering is lost in the strong impulse given to our natural affections, and carried away with the swelling tide of passion that gushes from and relieves the heart.

The Plain Speaker, 1826 (p. 479, ed. 1870).—Nobody from reading Shakespeare would know (except from the *Dramatis Personæ*) that Lear was an English king. He is merely a king and a father. The ground is common: but what a well of tears has he dug out of it! There are no data in history to go upon; no advantage is taken of costume, no acquaintance with geography or architecture or dialect is necessary; but there is an old tradition, human nature—an old temple, the human mind, —and Shakespeare walks into it and looks about him with a lordly eye, and seizes on the sacred spoils as his own. The story is a thousand or two years old, and yet the tragedy has no smack of antiquarianism in it. I should like very well to see Sir Walter give us a tragedy of this kind, a huge 'globose' of sorrow swinging round in mid air, independent of time, place, and circumstance, sustained by its own weight and motion, and not propped up by the levers of custom, or patched up with quaint, old-fashioned dresses, or set off by grotesque backgrounds or rusty armour, but in

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which the mere paraphernalia and accessories were left out of the question, and nothing but the soul of passion and the pith of imagination was to be found. 'A 'dukedom to a beggarly *denier*,' he would make nothing out of it. Does this prove that he has done nothing, or that he has not done the greatest things? No, but that he is not like Shakespeare. For instance, when Lear says, 'The little dogs and all, 'Tray, Blanche, and Sweetheart, see they bark at me!' there is no old Chronicle of the line of Brute, no *black-letter* broadside, tattered ballad, no vague rumour, in which this exclamation is registered; there is nothing romantic, quaint, mystericus in the objects introduced; the illustration is borrowed from the commonest and most casual images in nature, and yet it is this very circumstance that lends its extreme force to the expression of his grief, by showing that even the lowest things in creation, and the last you would think of, had in his imagination turned against him. All nature was, as he supposed, in a conspiracy against him, and the most trivial and insignificant creatures concerned in it were the most striking proofs of its malignity and extent. It is the depth of passion, however, or of the poet's sympathy with it, that distinguishes this character of torturing familiarity in them, invests them with corresponding importance, and suggests them by the force of contrast. It is not that certain images are surcharged with a prescriptive influence over the imagination from known or existing prejudices, or that to approach or even mention them is sure to excite a pleasing awe and horror in the mind (the effect in this case is mostly mechanical)—the whole sublimity of the passage is from the weight of passion thrown into it, and this is the poet's own doing. This is not trick, but genius. Meg Merrilies on her death-bed says, 'Lay my head to the East!' Nothing can be finer or more thrilling than this in its way, but the author has little to do with it. It is an Oriental superstition; it is a proverbial expression; it is a part of the gibberish (sublime though it be) of her gypsy clan. 'Nothing but his unkind daughters could have 'brought him to this pass!' This is not a cant phrase, nor the fragment of an old legend, nor a mysterious spell, nor the butt-end of a wizard's denunciation. It is the mere natural ebullition of passion, urged nearly to madness, and that will admit no other cause of dire misfortune but its own, which swallows up all other griefs. The force of despair hurries the imagination over the boundary of fact and common sense, and renders the transition sublime, but there is no precedent or authority for it, except in the general nature of the human mind. I think, but am not sure, that Sir Walter Scott has imitated this turn of reflection, by making Madge Wildfire ascribe Jeanie Dean's uneasiness to the loss of her baby, which had unsettled her own brain. Again, Lear calls on the Heavens to take his part, for 'they are old like him.' Here there is nothing to prop up the image but the strength of passion, confounding the infirmity of age with the stability of the firmament, and equalling the complainant, through the sense of suffering and wrong, with the Majesty of the Highest. This finding out a parallel between the most unlike objects, because the individual would wish to find one to support the sense of his own misery and helplessness, is truely Shakespearian; it is an instinctive law of our nature, and the genuine inspiration of the Muse. Racine would make him pour out three hundred verses of lamentation for his loss of kingdom, his feebleness, and his old age, coming to the same conclusion at the end of every third couplet, instead of making him grasp at once at the Heavens for support.

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BLACKWOOD'S MAGAZINE

(Vol. v, p. 228, May, 1819.)—We have yet to speak of the most pathetic of the plays of Shakespeare—*Lear*. A story unnatural and irrational in its foundation, but, at the same time, a natural favourite of tradition, has become, in the hands of Shakespeare, a tragedy of surpassing grandeur and interest. He has seized upon that germ of interest which had already made the story a favourite of popular tradition, and unfolded it into a work for the passionate sympathy of all—young, old, rich, and poor, learned, and illiterate, virtuous, and depraved. The majestic form of the kingly-hearted old man—the reverend head of the broken-hearted father—'a head so old and white as this'—the royalty from which he is deposed, but of which he can never be divested—the father's heart which, rejected and trampled on by two children, and trampling on its one most young and duteous child, is, in the utmost degree, a father's still—the two characters, father and king, so high to our imagination and love, blended in the reverend image of Lear—*both* in their destitution, yet *both* in their height of greatness—the spirit blighted, and yet undepressed—the wits gone, and yet the moral wisdom of a good heart left unstained, almost unobscured—the wild raging of the elements, joined with human outrage and violence to persecute the helpless, unresisting, almost unoffending sufferer; and he himself in the midst of all imaginable misery and desolation, descanting upon himself, on the whirlwinds that drive around him—and then turning in tenderness to some of the wild, motley association of sufferers among whom he stands,—all this is not like what has been seen on any stage, perhaps in any reality, but it has made a world to our imagination about one single imaginary individual, such as draws the reverence and sympathy which should seem to belong properly only to living men. It is like the remembrance of some wild, perturbed scene of real life. Everything is perfectly woeful in this world of woe. The very assumed madness of Edgar, which, if the story of Edgar stood alone, would be insufferable, and would utterly degrade him to us, seems, associated as he is with Lear, to come within the consecration of Lear's madness. It agrees with all that is brought together:—the night—the storms—the houselessness—Glo'ster with his eyes put out—the Fool—the semblance of a madman, and Lear in his madness, are all bound together by a strange kind of sympathy, confusion in the elements of nature, of human society, and the human soul.

Throughout all the play is there not sublimity felt amidst the continual presence of all kinds of disorder and confusion in the natural and moral world,—a continual consciousness of eternal order, law and good? This it is that so exalts it in our eyes. There is more justness of intellect in Lear's madness than in his right senses, as if the indestructible divinity of the spirit gleamed at times more brightly through the ruins of its earthly tabernacle. The death of Cordelia and the death of Lear leave on our minds, at least, neither pain nor disappointment, like a common play ending ill; but, like all the rest, they show us human life involved in darkness, and conflicting with wild powers let loose to rage in the world, a life which continually seeks peace, and which can only find its good in peace—tending ever to the depth of peace, but of which the peace is not here. The feeling of the play, to those who rightly consider it, is high and calm, because we are made to know, from and through those very passions which seem there convulsed, and from the very structure of life and happiness that seems there crushed—even in the law of those passions and that life—this eternal Truth, that evil must not be, and that good must be. The only thing intolerable was, that Lear should, by the very truth of his daughter's love, be

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separated from her love; and his restoration to her love, and therewith to his own perfect mind, consummates all that was essentially to be desired—a consummation after which the rage and horror of mere matter-disturbing death seems vain and idle. In fact, Lear's killing the slave who was hanging Cordelia—bearing her dead in his arms—and his heart bursting over her,—are no more than the full consummation of their reunited love;—and there father and daughter lie in final and imperturbable peace. Cordelia, whom we see at last lying dead before us, and over whom we shed such floods of loving and approving tears, scarcely speaks or acts in the play at all; she appears but at the beginning and the end, is absent from all the impressive and memorable scenes; and to what she does say there is not much effect given, yet, by some divine power of conception in Shakespeare's soul, she always seems to our memory one of the principal characters; and while we read the play she is continually present to our imagination. In her sisters' ingratitude, her filial love is felt; in the hopelessness of the broken-hearted king, we are turned to that perfect hope that is reserved for him in her loving bosom; in the midst of darkness, confusion, and misery, her form, like a hovering angel, is seen casting its radiance on the storm.

MRS JAMESON

(*Characteristics of Women*, second ed. 1833, ii, 88.)—There is in the beauty of Cordelia's character an effect too sacred for words, and almost too deep for tears; within her heart is a fathomless well of purest affection, but its waters sleep in silence and obscurity,—never failing in their depth and never overflowing in their fulness. Everything in her seems to lie beyond our view, and affects us in a manner which we feel rather than perceive. The character appears to have no surface, no salient points on which the fancy can readily seize; there is little external development of intellect, less of passion, and still less of imagination. It is completely made out in the course of a few scenes, and we are surprised to find that in those few scenes there is matter of a life of reflection, and materials enough for twenty heroines. If *Lear* be the grandest of Shakespeare's tragedies, Cordelia in herself, as a human being, governed by the purest and holiest impulses and motives, the most refined from all dross of selfishness and passion, approaches near to perfection; and in her adaptation, as a dramatic personage, to a determinate plan of action, may be pronounced altogether perfect. The character, to speak of it critically as a poetical conception, is not, however, to be comprehended at once, or easily; and, in the same manner, Cordelia, as a woman, is one whom we must have loved before we could have known her, and known her long before we could have known her truly.

Most people, I believe, have heard the story of the young German artist Müller, who, while employed in copying and engraving Raffaelle's Madonna del Sisto, was so penetrated by its celestial beauty, so distrusted his own power to do justice to it, that between admiration and despair he fell into a sadness; thence, through the usual gradations, into a melancholy, thence into madness; and died just as he had put the finishing-stroke to his own matchless work, which had occupied him for eight years. With some slight tinge of this concentrated enthusiasm I have learned to contemplate the character of Cordelia; I have looked into it till the revelation of its hidden beauty, and an intense feeling of the wonderful genius that created it, have filled me at once with delight and despair. Like poor Müller, but with more reason, I *do* despair of ever conveying, through a different and inferior medium, the impression made on my own mind to the mind of another. . . .

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Amid the awful, the overpowering, interest of the story, amid the terrible convulsions of passion and suffering, and pictures of moral and physical wretchedness which harrow up the soul, the tender influence of Cordelia, like that of a celestial visitant, is felt and acknowledged without being understood. Like a soft star that shines for a moment from behind a stormy cloud, and the next is swallowed up in tempest and darkness, the impression it leaves is beautiful and deep, but vague. Speak of Cordelia to a critic or to a general reader, all agree in the beauty of the portrait, for all must feel it; but when we come to details, I have heard more various and opposite opinions relative to her than to any other of Shakespeare's characters—a proof of what I have advanced in the first instance, that from the simplicity with which the character is dramatically treated, and the small space it occupies, few are aware of its internal power, of its wonderful depth of purpose.

It appears to me that the whole character rests upon the two sublimest principles of human action—the love of truth and the sense of duty; but these, when they stand alone (as in the *Antigone*), are apt to strike us as severe and cold. Shakespeare has, therefore, wreathed them round with the dearest attributes of our feminine nature, the power of feeling and inspiring affection. The first part of the play shows us how Cordelia is loved, the second part how she can love.

[P. 97.] What is it, then, which lends to Cordelia that peculiar and individual truth of character which distinguishes her from every other human being?

It is a natural reserve, a tardiness of disposition, 'which often leaves the history 'unspoke which it intends to do;' a subdued quietness of deportment and expression, a veiled shyness thrown over all her emotions, her language, and her manner, making the outward demonstration invariably fall short of what we know to be the feeling within. Not only is the portrait singularly beautiful and interesting in itself, but the conduct of Cordelia, and the part which she bears in the beginning of the story, is rendered consistent and natural by the wonderful truth and delicacy with which this peculiar disposition is sustained throughout the play.

In early youth, and more particularly if we are gifted with a lively imagination, such a character as that of Cordelia is calculated above every other to impress and captivate us. Anything like mystery, anything withheld or withdrawn from our notice, seizes on our fancy by awakening our curiosity. Then we are won more by what we half perceive and half create than by what is openly expressed and freely bestowed. But this feeling is a part of our young life; when time and years have chilled us, when we can no longer afford to send our souls abroad, nor from our own superfluity of life and sensibility spare the materials out of which we build a shrine for our idol—then do we seek, we ask, we thirst for that warmth of frank, confiding tenderness, which revives in us the withered affections and feelings, buried, but not dead. Then the excess of love is welcomed, not repelled; it is gracious to us as the sun and dew to the seared and riven trunk, with its few green leaves. Lear is old—'four-score and upward'—but we see what he has been in former days; the ardent passions of youth have turned to rashness and wilfulness; he is long passed that age when we are more blessed in what we bestow than in what we receive. When he says to his daughters, 'I gave you all!' we feel that he requires all in return, with a jealous, restless, exacting affection which defeats its own wishes. How many such are there in the world! How many to sympathize with the fiery, fond old man, when he shrinks as if petrified from Cordelia's quiet, calm reply!

[P. 114.] In the *Antigone* there is a great deal of what may be called the effect of situation, as well as a great deal of poetry and character; she says the most beau-

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tiful things in the world, performs the most heroic actions, and all her words and actions are so placed before us as to *command* our admiration. According to the classical ideas of virtue and heroism, the character is sublime, and in the delineation there is a severe simplicity mingled with its Grecian grace, a variety, a grandeur, an elegance which appeal to our taste and our understanding, while they fill and exalt the imagination; but in Cordelia it is not the external colouring or form, it is not what she says or does, but what she is in herself, what she feels, thinks, and suffers which continually awaken our sympathy and interest. The heroism of Cordelia is more passive and tender—it melts into our heart; and in the veiled loveliness and unostentatious delicacy of her character there is an effect more profound and artless, if it be less striking and less elaborate, than in the Grecian heroine. To Antigone our admiration, to Cordelia our tears. Antigone stands before us in her austere and statue-like beauty like one of the marbles of the Parthenon. If Cordelia remind us of anything on earth, it is of one of the Madonnas in the old Italian pictures, 'with 'downcast eyes beneath th' almighty dove;' and, as that heavenly form is connected with our human sympathies only by the expression of maternal tenderness, or maternal sorrow, even so, Cordelia would be almost too angelic were she not linked to our earthly feelings, bound to our very hearts, by her filial love, her wrongs, her sufferings, and her tears.

HALLAM

(*Introduction to the Lit. of Europe*, iii, 308, 1837; London, 1869, eighth ed.)—If originality of invention did not so much stamp every play of Shakespeare that to name one as the most original seems a disparagement to others, we might say that this prerogative of genius was exercised above all in *Lear*. It diverges more from the model of regular tragedy than *Macbeth* or *Othello*, and even more than *Hamlet*; but the fable is better constructed than in the last of these, and it displays full as much of the almost superhuman inspiration of the poet as the other two. Lear himself is, perhaps, the most wonderful of dramatic conceptions, ideal to satisfy the most romantic imagination, yet idealized from the reality of nature. Shakespeare, in preparing us for the most intense sympathy with this old man, first abases him to the ground; it is not Œdipus against whose respected age the gods themselves have conspired; it is not Orestes, noble-minded and affectionate, whose crime has been virtue; it is a headstrong, feeble, and selfish being, whom, in the first Act of the tragedy, nothing seems capable of redeeming in our eyes; nothing but what follows, intense woe, unnatural wrong. Then comes on that splendid madness, not absurdly sudden as in some tragedies, but in which the strings that kept his reasoning power together give way one after the other in the frenzy of rage and grief. Then it is that we find what in life may sometimes be seen, the intellectual energies grow stronger in calamity, and especially under wrong. An awful eloquence belongs to unmerited suffering. Thoughts burst out, more profound than Lear in his prosperous hour could ever have conceived; inconsequent, for such is the condition of madness, but in themselves fragments of coherent truth, the reason of an unreasonable mind.

Timon of Athens is cast as it were in the same mould as Lear; it is the same essential character, the same generosity, more from wanton ostentation than love of others, the same fierce rage under the smart of ingratitude, the same rousing up in that tempest of powers that had slumbered unsuspected in some deep recess of the soul; for had Timon or Lear known that philosophy of human nature in their calmer moments, which fury brought forth, they would never have had such terrible occa-

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sion to display it. The thoughtless confidence of Lear in his children has something in it far more touching than the self-beggary of Timon; though both one and the other have prototypes enough in real life. And as we give the old king more of our pity, so a more intense abhorrence accompanies his daughters and the evil characters of that drama than we spare for the miserable sycophants of the Athenian. . . . There seems to have been a period of Shakespeare's life when his heart was ill at ease, and ill-content with the world or his own conscience; the memory of hours mis-spent, the pang of affection misplaced or unrequited, the experience of man's worser nature which intercourse with unworthy associates, by choice or circumstance, peculiarly teaches;—these, as they sank down into the depths of his great mind, seem not only to have inspired into it the conception of Lear and Timon, but that of one primary character, the censurer of mankind.

SHELLEY

(*Defence of Poetry*, Essays, &c., 1840, p. 20.)—The modern practice of blending comedy with tragedy, though liable to great abuse in point of practice, is undoubtedly an extension of the dramatic circle; but the comedy should be, as in *King Lear*, universal, ideal, sublime. It is perhaps the intervention of this principle which determines the balance in favour of *King Lear* against *Œdipus Tyrannus*, or the *Agamemnon*, or, if you will, the trilogies with which they are connected; unless the intense power of the choral poetry, especially that of the latter, should be considered as restoring the equilibrium. *King Lear*, if it can sustain this comparison, may be judged to be the most perfect specimen of the dramatic art existing in the world; in spite of the narrow conditions to which the poet was subjected by the ignorance of the philosophy of the drama which has prevailed in modern Europe.

SWINBURNE

(*Fortnightly Rev.*, 1 Jan., 1876, p. 34.)—I am not minded to say much of Shakespeare's Arthur; there are one or two figures in the world of his work of which there are no words that would be fit or good to say. Another of these is Cordelia. The place they have in our lives and thoughts is not one for talk; the niche set apart for them to inhabit in our secret hearts is not penetrable by the lights and noises of common day. There are chapels in the cathedral of man's highest art as in that of his inmost life, not made to be set open to the eyes and feet of the world. Love and death and memory keep charge for us in silence of some beloved names. It is the crowning glory of genius, the final miracle and transcendent gift of poetry, that it can add to the number of these, and engrave on the very heart of our remembrance fresh names and memories of its own creation.

DENTON J. SNIDER

(*System of Shakespeare's Dramas*, vol. i, p. 131, St. Louis, 1877.)—The general action of the play has essentially two movements, which pass into each other by the finest and most intricate network. There is in it a double guilt and a double retribution. The first movement (embracing mainly three Acts) exhibits the complete disintegration of the family. It portrays the first guilt and the first retribution—the wrong of the parents and its punishment. Lear banishes his daughter; his daugh-

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ters in turn drive him out of doors. Gloster expels from home and disinherits his true and faithful son in favour of the illegitimate and faithless son, and is then himself falsely accused and betrayed by the latter. Cordelia, too, falls into guilt in her attempt to avenge the wrongs of her father. Thus the disruption is complete—the parents expelled, the false triumphant, the faithful in disguise and banishment. Such is the first movement—the wrong done by the parents to their children, and its punishment.

The second movement will unfold the second retribution, springing from the second guilt—the wrong done by the children to their parents, and its punishment. It must be observed, however, that the deeds of the children which are portrayed in the first movement of the drama constitute their guilt. On the one hand they are instruments of retribution, but on the other hand their conduct is a violation of ethical principles as deep as that of their parents. They are the avengers of guilt, but in this very act become themselves guilty, and must receive punishment. The general result, therefore, of the second movement will be the completed retribution.

Lear and his three guilty daughters—for we have to include Cordelia under this category—as well as Gloster and his guilty son, perish. The faithful of both families come together, in their banishment, in order to protect their parents; thereby, however, Cordelia assails the established State. The consequence of her deed is death. The faithless of both families also come together; though they triumph in the external conflict, there necessarily arises a struggle among themselves—for how can the faithless be faithful to one another? The jealousy of the two sisters leads to a conspiracy, and to their final destruction. Edmund, faithless to both, falls at last by the hand of his brother, whom he has so deeply wronged. . . .

[P. 152.] The Fool, too, is present in the tempest, trying to divert the king from his thoughts, and to jest away his approaching insanity: but it is to no purpose. Wisdom—though, to effect its design, it has assumed the garb of folly—has not succeeded. The Fool, therefore, drops out now; his function must cease when Lear is no longer rational, but has himself turned fool. It was his duty to reflect the acts of the King in their true character, so that the latter might behold what he was doing. When intelligence is gone this is impossible.

[P. 160.] It is manifest that Cordelia is different from what she was in the First Act; a new element of her nature seems to have developed itself. Previously we saw her rigid moral code and her intellectuality brought into the greatest prominence; now her character, in its softer and more beautiful features is shown; we behold her devotion to parent as well as her intense emotional nature, which, however, she is able to keep under perfect control. Still, the germ of this new trait can be found in her earlier declarations and demeanour. In the first Scene—that of the partition—she repeatedly expresses her affection for her father: 'What shall Cordelia speak?—'Love and be silent,' &c. It is not merely the physical repose prescribed by the doctor which clears up the clouded intellect of Lear—it is the presence of Cordelia, who brings with her a double restoration—that of subjective affection on the one hand, and that of objective institutions on the other. It was the loss of these, through the conduct of Regan and Goneril, which shattered his reason; sanity, therefore, returns with the return of Cordelia.

But her third purpose is that which ruins her cause. She brings a French army into England to secure to her father his right, as she says, by which she evidently means to place him again on the throne. She thus assails the highest ethical institution of man—the State—and unwittingly commits herself the greatest wrong.

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Moreover. Lear had resigned his power and divided his kingdom; he had no longer any just claim to the crown. Her invasion of the country rouses up against her the head of the State, Albany, who was otherwise favourable both to her and to Lear. But he had to defend his own realm, though he hates his associates and loves those who are fighting against him. Had Cordelia been satisfied with the restoration of her father to his reason and to his family, Albany would have given her both aid and sympathy. However much we may admire her character and regret her fate, however indignant we may be against her two sisters, still we must, in the end, say she did wrong—she violated the majesty of the State. In her affection for parent, she attempted to destroy the higher principle for the sake of the lower. The result is, she loses the battle, is taken prisoner, and perishes.

[P. 166.] The action has now completed its revolution, and brought back to all the leading characters the consequences of their deeds; the double guilt and the double retribution have been fully portrayed. The treatment of children by parents, and of parents by children, is the theme; both fidelity and infidelity are shown in their most extreme manifestation. Two families are taken—that of the monarch and that of the subject; the former develops within itself its own collisions, free from any external restraint, and hence exhibits the truest and most complete result; the latter is largely influenced and determined in its course by authority, but an authority which is itself poisoned with domestic conflict. The exhaustiveness of the treatment is worthy of careful study. Regan is faithless to parent; Goneril is faithless to both parent and husband; Cordelia is true to both, yet assails another ethical principle—the State. The two sons and the two sons-in-law exhibit also distinct phases of the domestic tie; they are still further divided, by the fundamental theme of the play, into the faithful and faithless—that is, a son and a son-in-law belong to each side. But it is a curious fact, that one very important relation of the family is wholly omitted—no mother appears anywhere; sonhood, daughterhood, wifehood, fatherhood, are all present, but the tenderest bond of existence—motherhood—is wanting. The poet evidently does not need it, for the action is already sufficiently full and complicated; perhaps, too, the character of the mother may be supposed to reappear in some of her children, as, for example, in Cordelia, who is so different from her father. But one cannot help commending the true instinct, or, what is more likely, the sound judgment, which kept such a mild and tender relation out of the cauldron of passion and ingratitude which seethes with such destructive energy in this appalling drama.

HUDSON

(*Tragedy of King Lear*, 4to, p. 14, Boston, 1879.)—There is no accounting for the conduct of Goneril and Regan but by supposing them possessed with a strong original impulse of malignity. The main points of their action were taken from the old story. Character, in the proper sense of the term, they have none in the legend, and the poet invested them with characters suitable to the part they were believed to have acted.

Whatever of soul these beings possess is all in the head; they have no heart to guide or inspire their understanding, and but enough of understanding to seize occasions and frame excuses for their heartlessness. Without affection, they are also without shame; there being barely so much of human blood in their veins as may suffice for quickening the brain without sending a blush to the cheek. With a sort of hell-inspired tact, they feel their way to a fitting occasion, but drop the mask as

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soon as their ends are reached, caring little or nothing for appearances after their falsehood has done its work. There is a smooth, glib rhetoric in their professions of love, unwarmed with the least grace of real feeling, and a certain wiry virulence and intrepidity of mind in their after-speaking that is fairly terrific. No touch of nature finds a response in their bosoms; no atmosphere of comfort can abide their presence; we feel that they have somewhat within that turns the milk of humanity to venom, which all the wounds they can inflict are but opportunities for casting.

The subordinate plot of the drama serves the purpose of relieving the improbability of their behaviour. . . . The agreement of the sister-fiends in filial ingratitude might seem, of itself, to argue some sisterly attachment between them. So that, to bring out their characters truly, it had to be shown that the same principle which unites them against their father will, on the turning of occasion, divide them against each other. Hence the necessity of setting them forth in relations of such a kind as may breed strife between them. In Edmund, accordingly, they find a character wicked enough, and energetic enough in his wickedness, to interest their feelings; and, because they are both alike taken with him, therefore they will cut their way to him through each other's life. And it is considerable that their passion for him proceeds mainly upon his treachery to his father, as though from such similarity of action they inferred a congeniality of mind. For even to have hated each other from love of any one but a villain, and because of his villainy, had seemed a degree of virtue in beings such as they are. . . .

As a portraiture of individual character, Lear himself holds, to my mind, much the same pre-eminence over all others which I accord to the tragedy as a dramatic composition. The delineation reminds me, oftener than any other, of what some one has said of Shakespeare,—that, if he had been the author of the human heart, it seems hardly possible he should have better understood what was in it, and how it was made. And here, I think, may be fitly applied to him one of his own descriptions from his poem entitled *A Lover's Complaint:*

> 'So on the tip of his subduing tongue
> All kind of arguments and questions deep,
> All replication prompt, and reason strong,
> For his advantage still did wake and sleep:
> To make the weeper laugh, the laugher weep,
> He had the dialect and different skill,
> Catching all passions in his craft at will.'

The poet often so orders his delineations as to start and propel the mind backwards over a large tract of memory. As in real life, the persons, when they first come to our knowledge, bring each their several dower of good or evil inherited from their past hours. What they are now remembers what they were long ago, and in their to-day we have the slow cumulative result of a great many yesterdays. Thus even his most ideal characters are invested with a sort of historic verisimilitude; the effects of what they thought and did long before still remain with them, and in their present speech and action is opened to us a long-drawn vista of retrospection. And this is done, not in the way of narrative, but of suggestion; the antecedent history being merely implied, not related, in what is given. Sometimes he makes the persons speak and act from their *whole* character at once; that is, not only from those parts of it which are seen, but from those which lie back out of sight, from hidden causes, from motives unavowed, and even from springs and impulses of which the subject himself is not conscious. The effect of this is quite remarkable, and such as

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to outstrip the swiftest wing of analysis. It sends us right beyond the characters to Nature herself, and to the common elementary principles of all character, so touching the mind's receptive powers as to kindle its active and productive powers.

Lear is among the poet's finest instances, perhaps his very finest, in this art of historical perspective. The old king speaks out from a large fund of vanishing recollections; and in his present we have the odour and efficacy of a remote and varied past. The play forecasts and prepares, from the outset, that superb intellectual ruin where we have 'matter and impertinency mix'd, reason in madness;' the earlier transpirations of the character being shaped and ordered with a view to that end. Certain presages and predispositions of insanity are manifest in his behaviour from the first, as the joint result of nature, of custom, and of superannuation. We see in him something of constitutional rashness of temper, which, moreover, has long been fostered by the indulgences and flatteries incident to his station, and which, through the cripplings of age, is now working loose from the restraints of his manlier judgment. He has been a wise and good man, strong in reason, just in feeling, and rectitude of purpose, but is now decidedly past his faculties; which however, as often happens, is unapparent to him save as he feels it in a growing indisposition to the cares and labours of his office. So that there is something of truth in what Goneril says of him; just enough to make her appear the more hateful in speaking of it as she does: 'The best and soundest of his time hath been but rash; then must we look 'to receive from his age, not alone the imperfections of long-ingraffed condition, but 'therewithal the unruly waywardness that infirm and choleric years bring with them.' He is indeed full of inconstant starts and petty gusts of impatience, such as are excusable only in those who have not yet reached, and those who have plainly outlived, the period of discretion and self-restraint. . . .

The first two speeches of the play inform us that the division of the kingdom has already been resolved upon, the terms of the division arranged, and the several portions allotted. This fact is significant, and goes far to interpret the subsequent action, inasmuch as it infers the trial of professions to be but a trick of the king's, designed, perhaps, to surprise his children into expressions which filial modesty would else forbid. Lear has a morbid hungering after the outward tokens of affection: he is not content to know that the heart beats for him, but craves to feel and count over its beatings. The passion is indeed a selfish one, but it is the selfishness of a right generous and loving nature. Such a diseased longing for sympathy is not the growth of an unsympathizing heart. And Lear naturally looks for the strongest professions where he feels the deepest attachment. . . .

Men sometimes take a strange pleasure in acting without or against reason; since this has to their feelings the effect of ascertaining and augmenting their power; as if they could make a right or a truth of their own. It appears to be on some such principle as this that arbitrariness, or a making of the will its own reason, sometimes becomes a passion in men. Such a stress of self-will proceeds, I apprehend, on much the same ground as Sir Thomas Browne's faith, which delighted in making honours for itself out of impossibilities. That certain things could not be, was, he tells us, his strongest argument for believing them; that is, he felt the surer of his creed as it reversed the laws of thought, and grew by the contradictions of reason. The very shame, too, of doing wrong sometimes hurries men into a barring of themselves off from retreat. And so it appears to be with Lear in his treatment of Cordelia. In the first place, he *will* do the thing because he knows it to be wrong; and then the uneasy sense of a wrong done prompts him to bind the act with an oath; that is,

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because he ought not to have driven the nail, therefore he *clinches* it. This action of mind is indeed abnormal, and belongs to what may be termed the border-land of sanity and madness; nevertheless, something very like it is not seldom met with in men who are supposed to be in full possession of their wits. . . .

But the great thing in the delineation of Lear is the effect and progress of his passion in redeveloping his intellect. For the character seems designed in part to illustrate the power of passion to reawaken and raise the faculties from the tomb in which age has quietly inurned them. And so in Lear we have, as it were, a handful of tumult embosomed in a sea, gradually overspreading and pervading and convulsing the entire mass. . . .

When, however, the truth is forced home, and he can no longer evade or shuffle off the conviction, the effect is indeed terrible. So long as his heart had something to lay hold of and cling to and rest upon, his mind was the abode of order and peace. But, now that his feelings are rendered objectless, torn from their accustomed holdings, and thrown back upon themselves, there springs up a wild chaos of the brain, a whirling tumult and anarchy of the thoughts, which, till imagination has time to work, chokes down his utterance. Then comes the inward, tugging conflict, deep as life, which gradually works up his imaginative forces, and kindles them to a preternatural resplendence. The crushing of his aged spirit brings to light its hidden depths and buried riches. Thus his terrible energy of thought and speech, as soon as imagination rallies to his aid, grows naturally from the struggle of his feelings,—a struggle that seems to wrench his whole being into dislocation, convulsing and upturning his soul from the bottom. Thence proceeds, to quote Mr Hallam, 'that 'splendid madness, not absurdly sudden, as in some tragedies, but in which the strings 'that keep his reasoning powers together give way one after the other in the frenzy 'of rage and grief.'

In the transition of Lear's mind from its first stillness and repose to its subsequent tempest and storm; in the hurried revulsions and alternations of feeling,—the fast-rooted faith in filial virtue, the keen sensibility to filial ingratitude, the mighty hunger of the heart, thrice repelled, yet ever strengthened by repulse; and in the turning-up of sentiments and faculties deeply imbedded beneath the incrustations of time and place;—in all this we have a retrospect of the aged sufferer's whole life; the abridged history of a mind that has passed through many successive stages, each putting off the form, yet retaining and perfecting the grace of the preceding. . . .

In the trial of professions there appears something of obstinacy and sullenness in Cordelia's answer, as if she would resent the old man's credulity to her sisters' lies by refusing to tell him the truth. But, in the first place, she is considerately careful and tender of him; and it is a part of her religion not to feed his dotage with the intoxications for which he has such a morbid craving. She understands thoroughly both his fretful waywardness and their artful hypocrisy; and when she sees how he drinks in the sweetened poison of their speech, she calmly resolves to hazard the worst, rather than wrong her own truth to cosset his disease. Thus her answer proceeds, in part, from a deliberate purpose of love, not to compete with them in the utterance of pleasing falsehoods.

In the second place, it is against the original grain of her nature to talk much about what she feels, and what she intends. Where her feelings are deepest, there her tongue is stillest. She 'cannot heave her heart into her mouth,' for the simple reason that she has so much of it. And there is a virgin delicacy in genuine and deep feeling, that causes it to keep in the background of the life; to be heard rather

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in its effects than in direct and open declarations. They love but little who can tell how much they love, or who are fond of prating about it. To be staling itself with verbal protestations seems a kind of sacrilege and profanation. Thus love is apt to be tongue-tied; and its best eloquence is when it disables speech, and when, from very shame of being seen, it just blushes itself into sight. Such is the beautiful instinct of true feeling to embody itself sweetly and silently in deeds, lest from showing itself in words it should turn to matter of pride and conceit. For a sentimental coxcombry is the natural issue of a cold and hollow heart.

It is not strange, therefore, that Cordelia should make it her part to 'love and be silent.' Yet she is in no sort a pulpy structure, or one whom it is prudent to trifle with, where her forces are unrestrained by awe of duty: she has, indeed, a delectable smack of her father's quality; as appears in that glorious flash of womanhood, when she so promptly switches off her higgling suitor:

> 'Peace be with Burgundy!
> Since that respects of fortune are his love,
> I shall not be his wife.

What I have said of Cordelia's affection holds true of her character generally. For she has the same deep, quiet reserve of thought as of feeling; so that her mind becomes conspicuous by its retiringness, and draws the attention by shrinking from it. Though she nowhere says anything indicating much intelligence, yet she always strikes us, somehow, as being very intelligent; and even the more so, that her intelligence makes no special report of itself. It is as if she knew too much to show her knowledge. For the strongest intellects are by no means the most demonstrative; often they are the least so. And indeed what Cordelia knows is so bound up with her affections, that she cannot draw it off into expression by itself: it is held in perfect solution, so to speak, with the other elements of her nature, and nowhere falls down in a sediment, so as to be producible in a separate state. She has a deeper and truer knowledge of her sisters than any one else about them; but she knows them by heart rather than by head; and so can *feel* and *act*, but not *articulate*, a prophecy of what they will do. Ask her, indeed, what she thinks on any subject, and her answer will be that she thinks,—nay, she cannot *tell*, she can only show you what she thinks. For her thinking involuntarily shapes itself into life, not into speech. . . .

Therefore it is that Cordelia affects us so deeply and so constantly without our being able to perceive how or why. And she affects those about her in the same insensible way; that is, she keeps their thoughts and feelings busy, by keeping her own hidden beneath what she does: an influence goes forth from her by stealth, and stealthily creeps into them; an influence which does not appear, and yet is irresistible, and irresistible even because it does not appear; and which becomes an undercurrent in their minds, circulates in their blood, as it were, and enriches their life with a beauty that seems their own, and yet is not their own: so that she steals upon us through them; and we think of her the more because they, without suspecting it, remind us of her.

> 'Powers there are,
> That touch each other to the quick in modes
> Which the gross world no sense hath to perceive,
> No soul to dream of.'

No one can see Cordelia, and be the same he was before, though unconscious the while of taking anything from her. It is as if she secretly deposited about his person some mysterious, divine aroma which, when he is remote from her and not

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thinking of her, keeps giving out its perfume, and testifying, though he knows it not, that he has been with her.

Accordingly, her father loves her most, yet knows not why; has no conscious reasons for the preference, and therefore cannot reason it away. Having cast her off from his bounty, but not out of his heart, he grows full of unrest, as if there were some secret power about her, like magic, which he cannot live without, though he did not dream of its existence when she was with him. And 'since her going into France the Fool has much pined away'; as though her presence were necessary to his health: so that he sickens upon the loss of her, yet suspects not wherefore, and knows but that she was by and his spirits were nimble, she is gone and his spirits are drooping. . . .

Finally, I know of nothing with which to compare Cordelia, nothing to illustrate her character by. An impersonation of the holiness of womanhood, herself alone is her own parallel; and all the objects that lend beauty, when used to illustrate other things, seem dumb or ineloquent of meaning beside her. Superior, perhaps, to all the rest of Shakespeare's women in beauty of character, she is, nevertheless, second to none of them as a living and breathing reality. We see her only in the relation of daughter, and hardly *see* her even there; yet we know what she is, or would be, in every relation of life, just as well as if we had seen her in them all. 'Formed for 'all sympathies, moved by all tenderness, prompt for all duty, prepared for all suffer 'ing,' we seem almost to hear her sighs and feel her breath as she hangs, like a ministering spirit, over her reviving father: the vision sinks sweetly and quietly into the heart, and, in its reality to our feelings, abides with us more as a remembrance than an imagination, instructing and inspiring us as that of a friend whom we had known and loved in our youth. . . .

There is a strange assemblage of qualities in the Fool, and a strange effect arising from their union and position, which I am not a little at a loss how to describe. It seems hardly possible that Lear's character should be properly developed without him; indeed, he serves as a common gauge and exponent of all the characters about him,—the mirror in which their finest and deepest lineaments are reflected. Though a privileged person, with the largest opportunity of seeing, and the largest liberty of speaking, he everywhere turns his privileges into charities, making the immunities of the clown subservient to the noblest sympathies of the man. He is, therefore, by no means a mere harlequinian appendage of the scene, but moves in vital intercourse with the character and passion of the drama. He makes his folly the vehicle of truths which the king will bear in no other shape, while his affectionate tenderness sanctifies all his nonsense. His being heralded by the announcement of his pining away at the banishment of Cordelia sends a consecration before him; that his spirit feeds on her presence hallows everything about him. Lear manifestly loves him, partly for his own sake, and partly for hers, for we feel a delicate, scarce-discernible play of sympathy between them on Cordelia's account; the more so, perhaps, that neither of them makes any explicit allusion to her; their very reserve concerning her indicating that their hearts are too full to speak.

I know not, therefore, how I can better describe the Fool than as the soul of pathos in a sort of comic masquerade; one in whom fun and frolic are sublimed and idealized into tragic beauty; with the garments of mourning showing through and softened by the lawn of playfulness. His 'labouring to outjest Lear's heart-struck injuries' tells us that his wits are set a-dancing by grief; that his jests bubble up from the depths of a heart struggling with pity and sorrow, as foam enwreathes the face of deeply-

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troubled waters. So have I seen the lip quiver, and the cheek dimple into a smile, to relieve the eye of a burden it was reeling under, yet ashamed to let fall. There is all along a shrinking, velvet-footed delicacy of step in the Fool's antics, as if awed by the holiness of the ground; and he seems bringing diversion to the thoughts, that he may the better steal a sense of woe into the heart. And I am not clear whether the inspired antics that sparkle from the surface of his mind are in more impressive contrast with the dark tragic scenes into which they are thrown, like rockets into a midnight tempest, or with the undercurrent of deep tragic thoughtfulness out of which they falteringly issue and play.

Our estimate of this drama, as a whole, depends very much on the view we take of the Fool; that is, on how we interpret his part, or in what sense we understand it. Superficially considered, his presence and action can hardly seem other than a blemish in the work and a hindrance to its proper interest. Accordingly, he has been greatly misunderstood, indeed totally misconstrued, by many of the Poet's critics. And it must be confessed, that the true meaning of his part is somewhat difficult to seize; in fact, is not to be seized at all, unless one get just the right point of view. He has no sufferings of his own to move us, yet, rightly seen, he does move us, and deeply too. But the process of his interest is very peculiar and recondite. The most noteworthy point in him, and the real key to his character, lies in that, while his heart is slowly breaking, he never speaks, nor even appears so much as to think, of his own suffering. He seems, indeed, quite unconscious of it. His anguish is purely the anguish of sympathy; a sympathy so deep and intense as to induce absolute forgetfulness of self; all his capacities of feeling being perfectly engrossed with the sufferings of those whom he loves. He withdraws from the scene with the words, 'And I'll go to bed at noon,' which means simply that the dear fellow is dying, and this, too, purely of others' sorrows, which he feels more keenly than they do themselves. She who was the light of his eyes is gone, dowered with her father's curse and strangered with his oath; Kent and Edgar have vanished from his recognition, he knows not whither, the victims of wrong and crime; the wicked seem to be having all things their own way; the elements have joined their persecutions to the cruelties of men; there is no pity in the Heavens, no help from the earth; he sees nothing but a 'world's convention of agonies' before him; and his straining of mind to play assuagement upon others' woes has fairly breached the citadel of his life. But the deepest grief of all has now overtaken him; his old master's wits are all shattered in pieces: to prevent this, he has all along been toiling his forces to the utmost; and, now that it has come in spite of him, he no longer has anything to live for: yet he must still mask his passion in a characteristic disguise, and breathe out his life in a play of thought. I know not whether it may be rightly said of this hero in motley, that he

> 'hopes, till Hope creates
> From its own wreck the thing it contemplates.'

Need it be said that such ideas of human character could grow only where the light of Christianity shines? The Poet's conceptions of virtue and goodness, as worked out in this drama, are thoroughly of the Christian type,—steeped, indeed, in the efficacy of the Christian Ideal. The old Roman conception of human goodness, as is well known, placed it in courage, patriotism, honesty, and justice,—very high and noble indeed; whereas, the proper constituents of the Christian Ideal are, besides these, and higher than these, mercy, philanthropy, self-sacrifice, forgiveness of in-

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juries, and loving of enemies. It is in this sense that Shakespeare gives us the best expressions of the Christian Ideal that are to be met with in poetry and art. I am really unable to say what divines may have interpreted more truly, or more inspiringly, the moral sense, the *ethos* of our religion. [I cannot refrain from here recording my thorough admiration for Mr Hudson's æsthetic criticisms. No Shakespeare-student can afford to overlook them.—Ed.]

ACTORS

COLLIER (*Eng. Dram. Poetry*, iii, 274, second ed. 1879): To the list of characters in plays by Shakespeare sustained by BURBAGE, we have still to add Lear and Shylock, so that we may safely decide that he was the chosen representative of all, or nearly all, the serious parts in the productions of our great dramatist. . . . How far the knowledge, on the part of Shakespeare, that he had a performer at his service, on whom he could always rely, may have tended to the perfection of some of the great works he has left us, is matter of interesting speculation. . . . [In a list of the parts which 'we now know Burbage represented,' and 'the dates at which we have reason to believe they were brought upon the stage,' Collier gives 'Lear 1605.' On p. 299 of this same volume, Collier gives an 'Elegy upon Burbage, which was copied 'many years ago from a manuscript in the possession of the late Mr Heber.' The lines referring to Lear are as follows]:

> 'Thy stature small, but every thought and mood
> Might thoroughly from thy face be understood;
> And his whole action he could change with ease
> From ancient Lear to youthful Pericles.'

[Another version of this Elegy, or rather an extract from another Elegy, is given in INGLEBY'S *Centurie of Prayse* (p. 131, second ed. 1879), which contains the following:

> 'no more young Hamlett, ould Heironymoe
> kind Leer, the Greued Moore, and more beside,
> that liued in him: haue now for euer dy'de.' &c.

The next actor of Lear, of any note, was probably BETTERTON. DOWNES, in his *Roscius Anglicanus*, in a list of the plays acted between 1662 and 1665, gives '*The* '*Tragedy of King Lear* as Mr Shakespear wrote it before it was altered by Mr Tate. When afterwards Downes mentions *Lear*, as acted in 1671 or 1672, 'as Mr Shake-'spear wrote it,' DAVIES, in a foot-note, says, 'there can be no doubt that Betterton 'acted the part of Lear,' and that probably 'Nokes acted the Fool.' Twenty years after this, we find Betterton still acting it, but in Tate's version. The next great actor was GARRICK.]

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GARRICK

MURPHY (*Life of Garrick*, i, 27): [When] GARRICK undertook the difficult character of King Lear, he was transformed into a feeble old man, still retaining an air of royalty. QUIN, at the time, was admired in that character, but to express a quick succession of passions was not his talent. BARRY, some years after, ventured to try his strength in this *bow of Ulysses*, and certainly, with a most harmonious and pathetic voice, was able to affect the heart in several passages, but he could not, with propriety, represent the old king out of his senses. He started, took long and hasty steps, stared about him in a vague, wild manner, and his voice was, by no means, in unison with the sentiment. It was in Lear's madness that Garrick's genius was remarkably distinguished. He had no sudden starts, no violent gesticulation; his movements were slow and feeble; misery was depicted in his countenance; he moved his head in the most deliberate manner; his eyes were fixed, or, if they turned to any one near him, he made a pause, and fixed his look on the person after much delay; his features, at the same time, telling what he was going to say before he uttered a word. During the whole time he presented a sight of woe and misery, and a total alienation of mind from every idea but that of his unkind daughters. He was used to tell how he acquired the hints that guided him when he began to study this great and difficult part; he was acquainted with a worthy man, who lived in Leman Street, Goodman's Fields; this friend had an only daughter about two years old; he stood at his dining-room window, fondling the child, and dangling it in his arms, when it was his misfortune to drop the infant into a flagged area, and killed it on the spot. He remained at his window screaming in agonies of grief. The neighbours flocked to the house, took up the child, and delivered it dead to the unhappy father, who wept bitterly, and filled the street with lamentations. He lost his senses, and from that moment never recovered his understanding. As he had a sufficient fortune, his friends chose to let him remain in his house, under two keepers appointed by Dr Munro. Garrick frequently went to see his distracted friend, who passed the remainder of his life in going to the window, and there playing in fancy with his child. After some dalliance he dropped it, and, bursting into a flood of tears, filled the house with shrieks of grief and bitter anguish. He then sat down, in a pensive mood, his eyes fixed on one object, at times looking slowly round him, as if to implore compassion. Garrick was often present at this scene of misery, and was ever after used to say, that it gave him the first idea of King Lear's madness. This writer has often seen him rise in company to give a representation of this unfortunate father. He leaned on the back of a chair, seeming with parental fondness to play with a child, and, after expressing the most heartfelt delight, he suddenly dropped the infant, and instantly broke out in a most violent agony of grief, so tender, so affecting, and pathetic that every eye in the company was moistened with a gush of tears. 'There it was,' said Garrick, 'that I learned to imitate madness; I copied nature, and to that owed my success in 'King Lear.' It is wonderful to tell, that he descended from that first character in tragedy to the part of Abel Drugger; he represented the tobacco-boy in the truest comic style; no grimace, no starting, no wild gesticulation. He seemed to be a new man. Hogarth, the famous painter, saw him in Richard III, and on the following night in Abel Drugger; he was so struck that he said to Garrick, 'You are in your 'element when you are begrimed with dirt or up to your elbows in blood.'

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KEAN

R. H. DANA (*The Idle Man*,* p. 35, New York, 1821): A man has feelings sometimes which can only be breathed out,—there is no utterance for them in words. I had hardly written this, when the terrible and indistinct 'Ha!' with which Mr Kean makes Lear hail Cornwall and Regan, as they enter, in the fourth scene of the Second Act, came to my mind. It seemed at the time to take me up and sweep me along in its wild swell. No description in the world could give a very clear notion of the sound. It must be formed as well as it may be, from what has just been said of its effect....

It has been so common a saying, that Lear is the most difficult of all characters to personate, that we had taken it for granted no man could play it so as to satisfy us. Perhaps it is the hardest to represent. Yet the part which we have supposed the most difficult, the insanity of Lear, is scarcely more so than the choleric old king. Inefficient rage is almost always ridiculous; and an old man, with a broken-down body, and a mind falling in pieces from the violence of its uncontrolled passions, is in constant danger of exciting our contempt along with our pity. It is a chance matter which we are moved to. And this it is which makes the opening of Lear so difficult.

In most instances, Shakspeare has given us the gradual growth of a passion, with all such little accompaniments as agree with it, and go to make up the whole man. In Lear, his object being to represent the beginning and course of insanity, he has properly enough gone a little back of it, and introduced us to an old man of good feelings, but who had lived without any true principle of conduct, whose ungoverned passions had grown strong with age, and were ready upon any disappointment to make shipwreck of an intellect always weak. To bring this about, he begins with an abruptness rather unusual, and the old king rushes in before us, as it were, with all his passions at their height, tearing him like fiends.

Mr Kean gives this as soon as a fit occasion offers itself. Had he put more of melancholy and depression, and less of rage, into the character, we should have been very much puzzled at his so suddenly going mad. The change must have been slower; and, besides, his insanity must have been of another kind. It must have been monotonous and complaining, instead of continually varying; at one time full of grief, at another playful, and then wild as the winds that roared about him, and fiery and sharp as the lightning that shot by him. The truth with which he conceived this was not finer than his execution of it. Not for an instant, in his utmost violence, did ne suffer the imbecility of the old man's anger to touch upon the ludicrous; when nothing but the most just conception and feeling of the character could have saved him from it.

It has been said that Lear was a study for any one who would make himself acquainted with the workings of an insane mind. There is no doubt of it. And it is not less true that Mr Kean was as perfect an exemplification of it. His eye, when his senses are first forsaking him, giving a questioning look at what he saw, as if all before him was undergoing a strange and bewildering change which confused his brain—the wandering, lost motions of his hands, which seemed feeling for something familiar to them, on which they might take hold, and be assured of a safe reality—

* 'When a number of a periodical published by the poet Dana, called *The Idle Man*, was put into his [Kean's] hands, he read an analysis of his acting which it contained with the greatest attention, and at the close said, with evident gratification: 'This writer understands me; he is a philosophical man. I shall take his work across the water.'—Hawkins's *Life of Kean*, ii, 168.—ED.

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the under monotone of his voice, as if he was questioning his own being, and all which surrounded him—the continuous, but slight oscillating motion of the body,—all expressed, with fearful truth, the dreamy state of a mind fast unsettling, and making vain and weak efforts to find its way back to its wonted reason. There was a childish, feeble gladness in the eye, and a half-piteous smile about the mouth at times, which one could scarce look upon without shedding tears. As the derangement increased upon him, his eye lost its notice of what surrounded him, wandering over everything as if he saw it not, and fastening upon the creatures of his crazed brain. The helpless and delighted fondness with which he clings to Edgar as an insane brother is another instance of the justness of Mr Kean's conceptions. Nor does he lose the air of insanity even in the fine moralizing parts, and where he inveighs against the corruptions of the world. There is a madness even in his reason.

The violent and immediate changes of the passions in Lear, so hard to manage without offending us, are given by Mr Kean with a spirit and fitness to nature which we had not imagined possible. These are equally well done both before and after he loses his reason. The most difficult scene in this respect is the last interview between Lear and his daughters, Goneril and Regan—(and how wonderfully does Mr Kean carry it through!)—the scene which ends with the horrid shout and cry with which he runs out mad from their presence, as if his very brain was on fire.

The last scene which we are allowed to have of Shakspeare's Lear, for the simply pathetic, was played by Mr Kean with unmatched power. We sink down helpless under the oppressive grief. It lies like a dead weight upon our bosoms. We are denied even the relief of tears; and are thankful for the startling shudder that seizes us when he kneels to his daughter in the deploring weakness of his crazed grief.

Mr Kean is never behind his author; but stands forward the living representative of the character he has drawn. When he plays out of Shakspeare, he fills up where his author is wanting, and when in Shakspeare, he gives not only what is set down, but all that the situation and circumstances attendant upon the being he personates, could possibly call forth. He seems at the time to have possessed himself of Shakspeare's imagination, and to have given it body and form. Read any scene of Shakspeare—for instance, the last of *Lear* that is played, and see how few words are there set down, and then remember how Kean fills it out with varied and multiplied expressions and circumstances, and the truth of this remark will be too obvious for any one to deny. There are few men living, I believe, let them have studied Shakspeare ever so attentively, who can say that Mr Kean has not helped them as much to a true conception of him, as their own labour had done for them before.

HAWKINS (*Life of Kean*, ii, 116): The death of George III. [in 1820] removed the *taboo* constituted by the applicability of *King Lear* to the mental derangement which clouded the latter days of that firm, just, and equitable prince, and the tragedy was forthwith put in rehearsal both at Covent-garden and Drury-lane theatres. At the former an excellent cast was provided, Lear being assigned to Booth, Edmund to Macready, and Edgar to Charles Kemble. . . . He [Kean] ordered *King Lear* to be announced for the 24th of April. He assigned the Earl of Kent to Dowton, Edgar to Rae, and Cordelia to Mrs West. During his absence from the metropolis, his private rehearsals of the character had been almost unintermittent; and, as an illustration of his painstaking care, it may be recorded that on one occasion he acted scene after

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scene before the pier-glass from midnight to noonday. Since his first appearance at Drury Lane he had never lost an opportunity of improving his attainment in Lear; so anxious was he to impart truth and natural colouring to his performance that, in order to observe the details and manifestations of real insanity, he constantly visited St. Luke's and Bethlehem hospitals ere he appeared in the old king; and, tranquilly relying upon the unfailing fertility of his intellectual resources, he anticipated this effort as the last seal of his theatrical renown. . . . He knew that, when he came to the trial, his mind would be thoroughly imbued with the properties of the character . . . and, fearless as to the result, he quietly said 'that he would make the audience 'as mad as he himself should be.' . . . The expectation excited by the announcement on the Covent-garden bills was doomed to be but partially realized, inasmuch as a just interpretation of the character continued, as far as Booth was concerned, to remain a desideratum to the stage. In Lear his talents were buried. . . . George Frederick Cooke, unapproachable in his day as Iago and Richard, overrated his powers when he thought he could play Lear. . . . On the 24th of April [1820] Kean appeared in the character of Lear for the first time. . . . Bannister adjudged it superior to Garrick's; an enthusiastic admirer of Kemble allowed that it surpassed the fine delineation given by his idol. . . . Who that once heard can ever forget the terrors of that terrific curse, where, in the wild storm of his conflicting passion, he threw himself on his knees, 'lifted up his arms, like withered stumps, threw his head quite back 'and, in that position, as if severed from all that held him to society, breathed a 'heart-struck prayer, like the figure of a man obtruncated?'

[A criticism on this performance appeared in *Blackwood's Magazine*, from which the following extracts are taken:] 'In the first scene there was nothing to call for very particular notice. There was no approach to mock dignity, yet nothing like a want of the real, but a perfect propriety of conception and demeanour throughout. The rebuke to Cordelia, and the sudden change of his intentions towards her in consequence of her apparent coldness, were the evident results, not of the violated affections of a father, but the wounded pride of a king, accustomed throughout a long life to believe that his wishes and his will are essentially entitled to bear sway in all things. When he exclaims, 'So be my grave my peace, as here I give My 'heart from her,' &c., it is not the outraged parent cut off for ever from the undutiful child, but the 'choleric king,' pettishly spurning the control of reason and of right, because he had not been used to listen to them. And it was the same in the expression of his anger against the interference of Kent. It was not the real indignation resulting from violated confidence, but the conventional appearance of it in the vindication of affronted majesty.

'After this follows the scene with Goneril and Albany, in which he observes that they purposely slight him. Here the pride of the insulted monarch begins to give way before the rage and agony of the outraged father; or, rather, the two characters, with the feelings attendant upon them, are blending together in the most extraordinary and impressive manner. The fearful curse at the close of this scene was given with tremendous force. It seemed to be screwed out of the bodily frame as if by some mechanical power set in motion by means independent of the will, and at the end the over-excited and exhausted frame, sinking beneath the supernatural exertion, seemed to crack and give way altogether.

'The next scene is the finish of the whole performance, and certainly it is the noblest execution of lofty genius that the modern stage has witnessed,—always excepting the same actor's closing scene in the Third Act of *Othello*. It is impossible

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for words to convey anything like an adequate description of the extraordinary acting in the whole of this scene—of the electrical effect produced from the transition from 'Bid 'em come forth and hear me,' &c. to 'O! are you come?'—the mingled suspicion and tenderness with which he tells Regan of Goneril's treatment of him; the exquisite tone of pathos thrown into the mock petition to Regan, 'I confess that 'I am old,' &c.; the wonderful depth and nobility of expression given to the ironical speech to Goneril, 'I did not bid the thunder-bearer strike,' &c.; the pure and touching simplicity of 'I gave you all'; and lastly, the splendid close of this scene with the speech, 'Heavens, drop your patience down,' &c., in which the bitter delight of anticipated revenge, and the unbending sense of habitual dignity, contend against the throes and agonies of a torn and bursting heart.

'Of the Third Act, containing the scenes with Kent and Edgar during the storm, we must speak more generally. There may probably be some difference of opinion as to the manner in which these scenes were given, but, to our thinking, Mr Kean never evinced more admirable judgement than in choosing what appears to us to have been the only practicable course which the nature of his subject left him. The Lear of Shakespeare,—at least this part of it,—requires to be made intelligible to the senses through the medium of the imagination. The gradual, and at last total, breaking of the waters from the mighty deep of the human heart which takes place during these scenes would be intolerable in all the bareness, and with all the force, of reality. If it were possible to exhibit the actual Lear of Shakespeare on the stage, the performance must be forbidden by law. We really believe Mr Kean felt something of this kind, and studied and performed these scenes accordingly. He did not give a *portrait*, but a *shadow* of them. They came upon us in their different aspects, not as animated images of Lear, but as dreamlike recollections of him. Not so the scenes which remain to be spoken of, viz: the mad scene in the Fourth Act, and that in which he recovers his senses and recognizes his daughter Cordelia, in the Fifth. These were as true to nature and to Shakespeare as the most exquisite delicacy of conception, consummate judgement and taste, and an entire command over the springs of passion and pathos, could make them. In particular, the short scene where Lear wakes from slumber and recognizes Cordelia was beautiful in the highest degree. The mild pathos of his voice, and the touching simplicity of his manner, when he kneels down before her and offers to drink poison if she has it for him, can never be forgotten. In speaking of what is (rather coarsely) called the mad scene, we neglected to note the noble burst of dignified energy with which Lear exclaimed, 'Ay, 'every inch a king,' and also the action all through the scene. His hands were as wandering and as unsettled as his senses, and as little under the control of habit or will. This was a very delicate touch of nature, and perfectly original. . . .

'The only plausible objection that has been or that can be made to any part of this performance is, that in the mad scenes there is too little vehemence and variety. But this objection is made by persons who forget that Lear was a very foolish, fond old man, fourscore and upwards; and the profound knowledge of human life, and the piercing glance into the human heart, which he exhibited in these scenes, might be supposed to have come to him,—as they came to Shakespeare himself,—not by observation and sentiment, but by something which ordinary mortals can conceive of as nothing less than a species of direct inspiration,—some mysterious influence totally independent of the immediate state of the actual feelings and faculties,—and that therefore they would be likely to be dealt forth, not amidst the throes and agonies of the priestess delivering the sacred oracles from the tripod, but with the calm and

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collected fervour of the priest who was appointed to *repeat* those oracles to the people.'

(Hawkins's *Life*, ii, p. 212.)—Acting upon his own fine notion of the pencil and genius of Shakespeare, and stimulated by Hazlitt's remonstrances and Charles Lamb's Essays, Kean now [1823] determined to restore the previously rejected text of *King Lear* to the Fifth Act, thereby saving the audience from the unnatural and impossible recovery of the old king, and the consummation of the mawkish and improbable loves of Edgar and Cordelia. 'That,' said he on one occasion to his wife, during their residence at Bute in the previous summer, indicating with his finger the last scene in *Lear*, 'is the sacred page I am yet to expound.' The delight with which the intellectual world hailed this judicious restoration was great and unequivocal. . . . Considerable disappointment was felt when it was found that the return to originality did not extend to the removal of the inconsistent love-scenes which deface the daughterly excellence of Cordelia, together with the despicable trash of poetical justice introduced by Tate in justification of his absurd alterations; but the original catastrophe, as written by Shakespeare, afforded Kean an opportunity of making what proved in his hands to be one of the most powerful appeals to the heart of which the stage has ever boasted. 'The London audience have no notion of what I can do 'until they see me over the dead body of Cordelia.' That had been his invariable exclamation whenever it was contended that nothing could be more sublime, more grand, more impressive than his Othello; and there he knelt, the cherished hope of years converted into reality at last, a dense and overflowing audience hanging with breathless attention on every word that fell from his lips, and many and many a tearful eye bearing testimony to the power with which he delineated the agonies of a broken heart. No language can do justice to his excellence. There was no rant, no violence of action; all was characteristic only of the child-changed father. Stupefied with grief and years, he was dead to all but the corpse before him; and to this the last glimmerings of sense and feeling were directed. His first intent gaze upon the dead—his childish yet earnest action in watching for the motion of the feather which should denote that the vital spark still smouldered—his involuntary clasping of her hands,—his address to her in the very dotage of despair,—his familiar yet pathetic exclamation, 'Oh, thou wilt come no more, never, never,' as if he had caught up some household words and fitted them to the sad emergency—his last pointing to her lips with his finger trembling in death;—description is set at defiance.

DEVRIENT

ULRICI (*Sh. Jahrbuch*, 1867): LOUIS DEVRIENT was, in the estimation of the great public, as well as in that of the critics, one of the most distinguished representatives of Shakespeare on the stage in recent times, not indeed in all the leading characters of the Poet,—he lacked the physical strength and stature for Macbeth, Othello, and Coriolanus,—but Lear, Richard III, Mercutio, Iago, Hubert, Shylock, Falstaff, he played to the end of his professional career. I well recollect here on the Berlin stage, and also at a later period, his spare figure of ordinary height, his intellectual countenance, his sharp-pointed, aquiline nose, his finely-cut mouth, his large, fiery eyes, his peculiar flexibility of body, his long, lean hands, so full of expression. His hands and his powerful eyes, joined with the play of his features, were almost his only means of representation. He could not produce any effect by attitudinizing, for there was nothing imposing in his personal presence; neither did his power lie in

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vocal force and fulness, for there was no melodious ring in his voice; although capable of manifold modulation, it was, rather, somewhat sharp, and apt to pass into a cutting, shrieking tone; and violent movements of his body or limbs he never used, when they were not absolutely necessary,—mindful, doubtless, of Hamlet's rule to the players. Thus there were left to him only those organs of the body which stand in closest relation to the soul. Hence his acting was at once a sublimation of physical expression and an incarnation of the spiritual; it was upon this ascendency of the power and authority of the spiritual over the sensuous appearance that the peculiar charm of his artistic productions especially rested.

One of his most distinguished parts was the representation of Lear,—a part in which, as in no other part, the heaviest weight of tragic suffering stands opposed to the smallest measure of action and power of endurance, a part in which all depends upon giving full expression to this deep, agonizing suffering by which the king is crushed. I mention this part in particular because a comparison of Devrient's acting with that of other celebrated actors affords me an opportunity of offering some remarks upon the much-criticised first scene of the first Act,—the exposition of the piece. As well as I can remember, in his appearance in this scene Devrient shows no trace of sadness, of ill-humor, or of a rough, despotic demeanor; with the expression of kingly dignity there was united rather, one of gentleness, contented and serene. Indeed the character of the king must have had, originally, a happy element, a fondness for jesting and merriment; his relation to the Fool, whom he evidently loved almost as much as the Fool loved him. In this temper, glad to be able to relieve himself of the burthen of the government, with no foreboding of the fearful future, he sets himself to execute the act, which is to prove so calamitous to him. The determination to abdicate and divide his kingdom among his daughters, he had come to some time before, which plainly appears from the words with which the piece opens, and to which Shakespeare certainly did not give so significant a place at the very beginning of the whole without design. . . .

Devrient's acting in the scenes of Lear's madness presented no unnatural or exaggerated motions; he acted those scenes almost wholly with his eyes, supporting the expression of his looks only by a corresponding play of feature and by a singularly significant motion of his fingers and hands. That by such simple means he produced such a powerful effect, he owed altogether to the fact that by nature he possessed large, full eyes. To any one not possessed of this gift, it would be difficult, if not impossible, to produce like striking effects. But it only follows that one, not thus gifted, must either renounce the acting of Lear, or content himself with a less effect; together with the mad scenes, the part offers places enough to attest the mastery of the artist; and when that is apparent, it will not fail to command the approval and applause of the public. At all events, let no artist, who desires to deserve the name, permit himself ever to speculate upon the ignorance of the public, and aim, by a false representation, at effects which the nature of the subject and his own personality deny to him. This principle is the more strictly to be held to, the more urgently our realistic age insists upon nature and the truth of nature, and demands of the artist that he shall banish all idealistic elements from his acting. For bare nature is only artistic when it appears in clear, unsophisticated truth, because the kernel of truth bears at the same time the germ, although only the germ, of beauty.

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COSTUME

SIR WALTER SCOTT (*Quarterly Review*, April, 1826): Before Kemble's time there was no such thing as regular costume observed in our theatres. The actors represented Macbeth and his wife, Belvidera and Jaffier, and most other parts, whatever the age or country in which the scene was laid, in the cast-off court dresses of the nobility. Kemble used to say, that the modern dresses of the characters in the well-known print of a certain dramatic dagger-scene, made them resemble the butler and housekeeper struggling for the carving-knife. Some few characters, by a sort of prescriptive theatrical right, always retained the costume of their times—Falstaff, for example, and Richard III. But such exceptions only rendered the general appearance more anomalous. We have seen *Jane Shore* acted, with Richard in the old English cloak, Lord Hastings in a full court dress, with his white rod like a Lord Chamberlain of the last reign, and Jane Shore and Alicia in stays and hoops. We have seen Miss Young act Zara incased in whalebone, to an Osman dressed properly enough as a Turk, while Nerestan, a Christian knight in the time of the Crusades, strutted in the white uniform of the old French guards. These incongruities were perhaps owing to the court of Charles II. adopting, after the Restoration, the French regulation that players, being considered as in the presence of their sovereign, should wear the dress of the court drawing-room, while in certain parts the old English custom was still retained, which preserved some attempt at dressing in character. Kemble reformed all these anachronisms, and prosecuted with great earnestness a plan of reforming the wardrobe of the stage, collecting with indefatigable diligence from illuminated manuscripts, ancient pictures, and other satisfactory authorities, whatever could be gleaned of ancient costume worthy of being adopted on the theatre. Rigid and pedantic adherence to the dresses of every age was not possible or to be wished for. In the time when Lear is supposed to have lived, the British were probably painted and tattooed, and, to be perfectly accurate, Edgar ought to have stripped his shoulders bare before he assumed the character of Poor Tom. Hamlet, too, if the Amlethus of the Saxo Grammaticus, should have worn a bear-skin instead of his inky suit; and, whatever Macbeth's garb should have been, of course a philabeg could have formed no part thereof. But, as the poet, carrying back his scene into remote days, retains still, to a certain extent, the manners and sentiments of his own period, so it is sufficient for the purpose of costume if everything be avoided which can recall modern associations, and as much of the antique be assumed as will at once harmonize with the purpose of the exhibition, and in so far awaken recollections of the days of yore as to give an air of truth to the scene. Every theatrical reader must recollect the additional force which Macklin gave to the Jew at his first appearance in that character, when he came on the stage dressed with his red hat, peaked beard, and loose black gown, a dress which excited Pope's curiosity, who desired to know in particular why he wore a red hat. Macklin replied modestly, because he had read that the Jews in Venice were obliged to wear hats of that colour. 'And pray, Mr Macklin,' said Pope, 'do players in general 'take such pains?' 'I do not know, sir,' said Macklin, 'that they do, but, as I had 'staked my reputation on the character, I was determined to spare no trouble in 'getting at the best information.' Pope expressed himself much pleased.

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During his whole life Kemble was intent on improving, by all means which occurred, the accuracy of the dresses he wore while in character. *Macbeth* was one of the first plays in which the better system of costume was adopted, and he wore the Highland dress, as old Macklin had done before him. Many years afterwards he was delighted when, with our own critical hands, which have plucked many a plume besides, we divested his bonnet of sundry huge bunches of black feathers, which made it look like an undertaker's cushion, and replaced them with the single broad quill-feather of an eagle sloping across the noble brow; he told us afterwards that the change was worth to him three distinct rounds of applause as he came forward in this improved and more genuine head-gear.

With the subject of dress, modes of disposing and managing the scenes are naturally connected, and here also Kemble, jealous of the dignity of his art, called in the assistance of able artists, and improved in a most wonderful degree the appearance of the stage, and the general effect of the piece in representation. Yet, in our opinion, the Muse of Painting should be on the stage the hand-maid, not the rival, of her sisters of the drama. Each art should retain its due predominance within its own proper region. Let the scenery be as well painted, and made as impressive as a moderate-sized stage will afford; but, when the roof is raised to give the scene-painter room to pile Pelion upon Ossa, when the stage is widened that his forests may be extended, or deepened that his oceans may flow in space apparently interminable, the manager who commands these decorations is leaving his proper duty, and altering entirely the purpose of the stage. Meantime, as the dresses ought to be suited to the time and country, the landscape and architecture should be equally coherent. Means may besides be discovered, from time to time, tending to render the scenic deception more effective, and the introduction of such must be advantageous, provided always, that this part of theatrical business be kept in due subordition to that which is strictly dramatic.

VERPLANCK: The tale of Lear and his 'three daughters fair' belongs to the domain of old romance and popular tradition, and, told in poem, ballad, and many ruder ways, had become familiar to the English people. It belongs to that unreal 'but most potently believed history' whose heroes were the household names of Europe,—Saint George and his brother-champions, King Arthur and Charlemagne, Don Belliani, Roland and his brother-Paladins, and many others, for part of whom time has done, among those 'who speak the tongue that Shakespeare spoke,' what the burning of Don Quixote's library was meant to do for the knight. . . . Now, who that is at all familiar with the long train of imaginary history does not know that it all had its own customs and costume, as well defined as the heathen mythology or the Roman history? All the personages wore the arms and habiliments, and obeyed the ceremonials, of mediæval chivalry, very probably because these several tales were put into legendary or poetic form in those days; but whatever was the reason, it was in that garb alone that they formed the popular literature of Europe in Shakespeare's time. It was a costume well fitted for poetical purposes, familiar in its details to popular understanding, yet so far beyond the habitual associations of readers as to have some tinge of antiquity; while (as the admirers of Ariosto and Spenser well know) it was eminently brilliant and picturesque. Thus, whether, like Chaucer, the poet laid his scene of *Palamon and Arcite* in Pagan Athens, under Duke Theseus; or described, with the nameless author of *Morte d'Arthur*, the adventures of the Knights of the Round Table; or with Ariosto, those of the French Paladins; or

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whether some humbler author told in prose the tale of *Saint George*, or the *Seven Champions;* the whole was clothed in the same costume, and the courts and camps of Grecian emperors, British kings, Pagan or Turkish soldans, all pretty much resembled those of Charles of Burgundy, or Richard of England, as described by Froissart and his brethren.

To have deviated from this easy, natural, and most convenient conventional costume of fiction, half believed as history, for the sake of stripping off old Lear's civilized 'lendings,' and bringing him to the unsophisticated state of a painted Pictish king, would have shocked the sense of probability in an audience in Elizabeth's reign, as perhaps it would even now. The positive objective truth of history would appear far less probable than the received truth of poetry and romance, of the nursery and the stage. Accordingly, Shakespeare painted Lear and his times in the attire in which they were most familiar to the imagination of his audience. . . . Such is our theory. . . . To the reader it clears away all anxiety about petty criticisms or anachronisms, and 'such small deer,' while it presents the drama to his imagination in the most picturesque and poetical attire of which it is susceptible. The artist, too, may luxuriate at pleasure in his decorations, whether for the stage or for the canvas, selecting all that he judges most appropriate to the feeling of his scene, from the treasures of the arts of the Middle Ages and the pomp and splendour of chivalry, without having before his eyes the dread of some critical antiquary to reprimand him, on the authority of Pugin or Meyrick, for encasing his knights in plate-armour, or erecting Lear's throne in a hall of Norman architecture, a thousand years or more before either Norman arch, or plate-armour, had been seen in England.

E. W. Godwin (*The Architecture and Costume of Shakespeare's Plays*, The Architect, 28 Nov. 1874): The early Celtic period, or a time at least from 100 to 400 years before Christ, is the time best fitted to the story of Lear. To that early time belongs a considerable proportion of the bronze implements in the British remains preserved in Great Russell Street. The metals of that age were chiefly gold and bronze, although swords and daggers might possibly be of iron—a soft kind, easily bendable. Of the architecture of such a time it is hardly possible to say a word, for much the same reason that 'the Spanish fleet could not be seen, because 'twas not in sight.' Stonehenge would appear to have been the limit of their powers in *building*, both in design and execution; their *decoration* consisted of dots and lines concentric, zigzag, or hatched; everything was planned upon the circle—the temple and the house or hut, the shield and the torc. Of the costume of such a remote time we know this much, that it was not of that abbreviated character that we were once asked to believe. From the discoveries of late years we learn that the early Celts (otherwise called Britons, Irish, Welsh) wore necklets (torcs), armlets, bracelets, and brooches (or fibulæ); that in warfare they carried circular shields, two-edged but pointless swords, spears, daggers, javelins, and arrows; that (for the ladies possibly) they formed singularly delicate gorgets, or perhaps head-tires, of gold, and imported beads of amber and glass. The dresses were doubtless chiefly made of homespun wool, full and without any shaping other than that obtained by belt of gold or bronze. The dresses would be probably sleeveless and fastened by fibulæ. The bronze swords were short, thirty-one inches, including handle, being an extreme size. The bronze circular shields vary in diameter from two feet, or thereabouts, to nine inches. In the centre is a conical boss about four or five inches high, and between this and the margin the space is relieved by circles of smaller bosses divided by concentric ridges,

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the whole being of beaten work or *repoussé*. It is supposed that no helmets of an age prior to the Roman invasion have as yet been discovered in this country; those few which have been found in Germany are of a plain conical form, quite near enough for any practical purposes of the stage.

GERMAN CRITICISMS

A. W. SCHLEGEL

(*Lectures on Dramatic Art*, &c., 1808. Trans. by J. Black, ii, 204. London, 1815.)—As terror in *Macbeth* reaches its utmost height, in *King Lear* the science of compassion is exhausted. The principal characters here are not those who act, but those who suffer. We have not in this, as in most tragedies, the picture of a calamity in which the sudden blows of fate seem still to honour the head whom they strike, in which the loss is always accompanied by some flattering consolation in the memory of the former possession; but a fall from the highest elevation into the deepest abyss of misery, where humanity is stripped of all external and internal advantages, and given up a prey to naked helplessness. The threefold dignity of a king, an old man, and a father is dishonoured by the cruel ingratitude of his unnatural daughters; the old Lear, who, out of a foolish tenderness, has given away everything, is driven out to the world a wandering beggar; the childish imbecility to which he was fast advancing changes into the wildest insanity; and when he is saved from the disgraceful destitution to which he was abandoned, it is too late: the kind consolations of filial care and attention and true friendship are now lost on him; his bodily and mental powers are destroyed beyond all hope of recovery, and all that now remains to him of life is the capability of loving and suffering beyond measure. What a picture we have in the meeting of Lear and Edgar in a tempestuous night and in a wretched hovel! Edgar, a youth, by the wicked arts of his brother and his father's blindness, has fallen as low from the rank to which his birth entitled him, as Lear; and he is reduced to assume the disguise of a beggar tormented by evil spirits as the only means of escaping pursuit. The king's Fool, notwithstanding the voluntary degradation which is implied in his situation, is, after Kent, Lear's most faithful associate, his wisest counsellor. This good-hearted Fool clothes reason with the livery of his motley garb; the high-born beggar acts the part of insanity; and both, were they even in reality what they seem, would still be enviable in comparison with the king, who feels that the violence of his grief threatens to overpower his reason. The meeting of Edgar with the blinded Gloster is equally heart-rending; nothing can be more affecting than to see the ejected son become the father's guide, and the good angel, who, under the disguise of insanity, by an ingenious and pious fraud,

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saves him from the horror and despair of self-murder. But who can possibly enumerate all the different combinations and situations by which our minds are stormed by the Poet? I will only make one observation respecting the structure of the whole. The story of Lear and his daughters was left by Shakspeare exactly as he found it in a fabulous tradition, with all the features characteristical of the simplicity of old times. But in that tradition there is not the slightest trace of the story of Gloster and his sons, which was derived by Shakspeare from another source. The incorporation of the two stories has been censured as destructive of the unity of action. But whatever contributes to the intrigue or the *dénouement* must always possess unity.

And with what ingenuity and skill the two main parts of the composition are dovetailed into one another! The pity felt by Gloster for the fate of Lear becomes the means which enables his son Edmund to effect his complete destruction, and affords the outcast Edgar an opportunity of being the saviour of his father. On the other hand, Edmund is active in the cause of Regan and Goneril, and the criminal passion which they both entertain for him induces them to execute justice on each other and on themselves. The laws of the drama have therefore been sufficiently complied with, but that is the least. It is the very combination which constitutes the sublime beauty of the work. The two cases resemble each other in the main: an infatuated father is blind towards his well-disposed child, and the unnatural offspring, to whom he gives the preference, requite him by the destruction of his entire happiness. But all the circumstances are so different that these stories, while they make an equal impression on the heart, form a complete contrast for the imagination. Were Lear alone to suffer from his daughters, the impression would be limited to the powerful compassion felt by us for his private misfortune.

But two such unheard-of examples taking place at the same time have the appearance of a great commotion in the moral world: the picture becomes gigantic, and fills us with such alarm as we should entertain at the idea that the heavenly bodies might one day fall out of their regular orbits. To save, in some degree, the honour of human nature, Shakspeare never wishes that his spectators should forget that the story takes place in a dreary and barbarous age; he lays particular stress on the circumstance that the Britons of that day were still heathens, although he has not made all the remaining circumstances to coincide learnedly with the time which he has chosen. From this point of view we must judge of many coarsenesses in expression and manners; for instance, the immodest manner in which Gloster acknowledges his bastard, Kent's quarrel with the Steward, and, more especially, the cruelty personally exercised on Gloster by the Duke of Cornwall. Even the virtue of the honest Kent bears the stamp of an iron age, in which the good and the bad display the same ungovernable strength. Great qualities have not been superfluously assigned to the king; the Poet could command our sympathy for his situation without concealing what he had done to bring himself into it. Lear is choleric, overbearing, and almost childish from age, when he drives out his youngest daughter because she will not join in the hypocritical exaggerations of her sisters. But he has a warm and affectionate heart, which is susceptible of the most fervent gratitude, and even rays of a high and kingly disposition burst forth from the eclipse of his understanding. Of the heavenly beauty of soul of Cordelia, pronounced in so few words, I will not venture to speak; she can only be named along with Antigone. Her death has been thought too cruel; and in England the piece is so far altered in acting that she remains victorious and happy. I must own, I cannot conceive what ideas of art and dramatic connection those persons have who suppose that we can, at pleasure,

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tack a double conclusion to a tragedy; a melancholy one for hard-hearted spectators, and a merry one for souls of a softer mould. After surviving so many sufferings, Lear can only die in a tragical manner from his grief for the death of Cordelia; and, if he is also to be saved, and to pass the remainder of his days in happiness, the whole loses its signification. According to Shakspeare's plan the guilty, it is true, are all punished, for wickedness destroys itself; but the auxiliary virtues are everywhere too late, or overmatched by the cunning activity of malice. The persons of this drama have only such a faint belief in Providence as heathens may be supposed to have, and the Poet here wishes to show us, that this belief requires a wider range than the dark pilgrimage on earth to be established in its utmost extent.

FRANZ HORN

(*Shakspeare's Schauspiele erläutert*, 1823. i, 185.)—To this arbitrary heathen king comes at last the idea of resolving to reign no longer, and yet to remain in a manner still king. He has no pleasure any longer in attending to affairs. He attributes it to old age that he feels thus, but, nevertheless, he will continue invested with royal dignity, with the splendor of royalty. . . . Herein is his great error, and hence a great sin; for, except in rare cases, when a higher will makes itself manifest, man is bound never to desert his post in the State—it is not accident that has placed him there. But what follows when a king, from the impulse of a whim or some error, resigns his great office before God calls him to lay it down? History instances, and it is hardly necessary to mention, Charles V. and Christina of Sweden.

It is entirely in character with the fantastic character of Lear, that he should resolve to divide his kingdom according to the measure of love which he receives; and, as he would settle the matter at once, the measure must be determined by words. The censorious, as some critics have recently done, pronounce him offhand an old fool. We are not disposed to judge him harshly, but, without being too tender, we may charge him with a great error. There is a love with words, and a love without words, neither of which can take the place of genuine love. For this, Lear cares nothing, and, because he cares nothing for it, he commits a great sin against Cordelia, and almost as great a sin against Kent.

[P. 191.] Lear, in his agony, preserves his sense of justice perfectly. It is only what his daughters have done to him that afflicts him, not the elements that rage against his grey hairs. 'I blame you not, I never gave you kingdoms.' It is only pure sympathy which Nature manifests in her wild uproar. She alone stands by him, when nearly all human sympathy fails him. . . . Even the madness which comes over the old man is to be considered, in a sense, as the sympathy of Nature, and it is not wholly without solace, as it not only does not overcome, but rather exalts, Lear's sense of royalty. 'Ay, every inch a king.' With this feeling he still wears the crown, though invisibly.

[P. 193.] It would be an interesting subject for a prize essay which of the two is the worse, Regan or Goneril. I confess, I am not able to answer the question satisfactorily. I believe Shakspeare *meant* to leave it a question. It may be said that Goneril, as she was the first to ill-treat her father, was the worse; but it may be justly replied, that Regan was still worse, inasmuch as the sight of the tortured old man, so far from moving her, only causes her to torture him anew, so that nothing is left but madness, which, as we have already intimated, can be regarded as only a relief. On the whole, the Fool was in the right when he said that both

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were of a height, and that one tasted as much like the other as a crab does to a crab.

[P. 196.] But why should Cordelia suffer defeat? Is it not almost too painful to witness the failure of the plan for the protection of her father, and for the punishment of her sisters? And is it not a very natural feeling that has led some English and German critics to desire for the piece, or rather to give it, a different ending?

I answer, it is reasonable that we should wish that virtue should be always victorious; but it is in accordance neither with history nor ethics always to give to virtue the victory. The world, with all 'its powers,' is, upon its own native soil, the earth, stronger and more powerful than the soft-hearted imagine, for it is every moment drawing new strength from its mother, the earth, and it is just on this account that 'the world with all its powers' is to be conquered only in the sphere in which it does not reign (the ancients would say 'in the air'). Is the poet then to be false to this eternal law, as history proclaims it, in order to gratify a praiseworthy, yet false, feeling? Was he to allow England to be conquered by France, so that the Prince of France should ascend the British throne with his wife Cordelia? Or was he bound to give us the pleasure of seeing the aged Lear restored to health, and again wielding the sceptre?

This is indeed what people have demanded, and, in truth, it would have been easy for the poet to gratify us on this point; and after this fashion perhaps: the guilty all to fall in the fight, the physician to give us the assurance that Lear's good constitution is entirely sound again; Lear, in order not to convict the Doctor of lying, to publish certain good laws, the trumpets to sound, and the curtain to fall. As we have said, this ending, or something like it, would have been infinitely easy to the poet—if only he were not a poet. This circumstance alone prevented him.

How could we have put faith in him had he so carried out the piece? There are sufferings after which the heart can never again be wholly sound, nor feel itself able to enjoy life. Whoever carries this mark of misfortune on his brow and in his heart will only, with extreme trouble, find strength for the duties of life; to these he is bound, and no misfortune can absolve him from their obligation; but the sooner God calls him away, the sweeter is it for him, and it were a sinful weakness on our part not to acquiesce in his quiet despair. Thus Lear. Whoever has undergone what he underwent cannot *suffer* death; he *welcomes* it.

[P. 199.] Even the poorest and humblest servant still has a respectable name, but Kent takes no such title; he calls himself *Caius*. Of all names, this is the meanest; it is hardly a name, as in all schools, in Manuals of Logic, Grammars, &c. it stands as a makeshift for *all* names. Just on this account, it is here excellently chosen, for Kent who, as a count and knight, is banished, will be nothing now, and believes there is no need that he should be anything else than a mere helper of the king, and, by this pure self-abnegation, he becomes the most faithful friend of the miserable king.

[P. 216.] In Shakspeare's rich gallery of fools, the Fool in *Lear* is the grandest and most tragic. He has more sense than all the rest of the men in the play put together. His disposition is truly noble and loveable. No one can see more clearly the great weakness of the old king, fast growing childish, than he, but no one can cherish towards him a more faithful love. Wonder not at the many cutting and bitter speeches that he makes; he must say them, for it is his office. We may be sure that he, the wise fool, knows that, in such terrible sufferings as those of the old king, a momentary annoyance is a sort of relief; at all events, far more easily borne than a state of constant depression.

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ERNEST SCHICK

(*Shakespear's King Lear*, 1833, p. 203.)—We have yet a few words to say of a chief person of the piece, which, because this person stands by himself, a single specimen of the kind, we have kept for the last; we mean the *Fool*. His appearance in this tragedy is very significant, as the tragic effect is heightened in the greatest degree by his humour and the sharpness of his wit. No one but the Fool dared venture to turn Lear's attention to his great folly (the resignation of his power in his lifetime). It is of the greatest importance that this unwise proceeding of the king should be directly pointed at, as with the finger of another, and it is made ever plainer to him how foolishly, and, in relation to Cordelia, how unjustly he has acted. But the shrewd Fool knew how to clothe his mockeries so skilfully, and to produce them so opportunely, that, although they are none the less cutting, their design is not so prominent, and the king takes them because they come from the Fool, who is bound to speak truth, and to whom Lear is attached, even as the Fool, with the most devoted love, is attached to Lear. But it is not only his wit, never running dry, although indeed alloyed by many a platitude, nor his invariable good humor and his clear understanding, by which the Fool commands our sympathy, but, in an almost still higher degree, it is the loveableness of his character that interests us. He has pined away—as we learn before he appears—after the youngest of the princesses has gone to France, and has sorrowed the more for what the knight who relates his condition cannot mention to the king, namely, the unhappy circumstances under which the departure of Cordelia has taken place. And how faithfully does he cling to the king in that fearful night, and, by forcing himself to appear merrier than he possibly could be in that condition, try in every way to calm the wild excitement of his master, and lure him from his heartrending, maddening pain at the shameful ingratitude of his degenerate daughters. But the more the Fool is saddened at the sight of Lear's failing mind, the fewer are his words, until at last the Poet, and with perfect truth, lets him disappear from the scene, as his later appearance would be without significance, and have a disturbing effect. But that we do not learn what becomes of him certainly seems strange, but it is not hard to explain it. It remained only for Lear to inquire for him, or, in one way or another, to make mention of him, but Lear is subsequently so entirely engrossed with his own fortunes and Cordelia's, and so, as it were, buried in them, that he could not turn his thoughts to anything which was remote from these fortunes. It is highly probable that the Fool's heart was broken by trouble and grief at Lear's cruel fate.

ULRICI

(*Shakespeare's dramatische Kunst*, 1839. Trans. by L. Dora Schmitz. London, 1876, vol. i, p. 433.)—In *King Lear*, love is once more made the fundamental motive of human life, but it is again a different, a new manifestation of the divine power; it is the third and last main form in which love directly and actively influences the development of human existence, and in which it is revealed as the first and most natural bond of the great organism of humanity, as the basis and fundamental condition of all mental and moral culture. In *Romeo and Juliet* it is the devotion of betrothed persons and the passionate enthusiasm of youthful love; in *Othello* it is the manly strength and fulness of conjugal affection, esteem, and fidelity; in *King Lear*, on the other hand, it is *parental love and filial reverence* that are regarded as the centre of all human relations. Here the family bond, in its deep,

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historical significance, is the ground upon which the Poet takes his stand. To represent the aspect of life, presented by this point of view in a poetico-dramatic form, and from within the tragic conceptions of life, is the intention, the leading thought, the fundamental idea of the tragedy

The high noonday sun of love has sunk into the still glowing but fast-fading tints of evening. Lear, in mind and body, is still a vigorous old man, but nevertheless an old man, and one who has not yet overcome the failings of his nature—obstinacy and love of dominion, quickness of temper, and want of consideration; his *heart* alone has retained the fulness and freshness of youth. Therefore the rich portion of love which has fallen to his lot he lavishes wholly upon his children; he gives them his all, hoping to find, in their love and gratitude, rest from the storms, anxieties, and troubles of life. But this love, which leads him to forget his position as king in that of the father, and to neglect all other duties in his anxieties as head of the family, which confounds the inward inclination with the outward affection—not merely erring momentarily, but in its obstinacy proving itself so prejudiced that Kent's endeavour to bring it to a true knowledge of itself fails completely in spite of the pertinacity with which he urges it,—this love, as in *Othello* and *Romeo and Juliet*, is here also involved in one-sidedness and contradiction. Here, too, it is of a passionate character, devoid of all self-control, which is manifested in Lear's over-hasty banishment of Cordelia and Kent. Nay, his love is not even altogether true in itself, and for this very reason forms a wrong estimate of truth, and rejects genuine pure love and exchanges it for semblance, falsehood, and hypocrisy. In short, love here, at the same time, falls into contradiction *with* itself. The tragic conflict has increased, and from having been confined to external circumstances, has now sunk into the deepest depths of the heart; the question in the present case does not (as in *Othello* and *Romeo and Juliet*) turn merely upon the contradiction between the inward justification of their loves and the right of parents which stands externally opposed to it; it does not turn merely upon the conflict into which Lear falls by following the beautiful and perfectly justified impulse of his paternal heart—thus neglecting his duties as king, whereby the right of his paternal love becomes a wrong to his kingdom—but in Lear's very paternal love, the substance stands in contradiction with the form, the father's right with the right of the *lover*. As father, as head of the family, whose will determines the outward life of the children, in what they do or leave undone, Lear cannot only have demanded, but, in accordance with his nature, must even have imperiously and inconsiderately required, that his love should be returned by his children's affection, even in the external acts of obedience and submission. However, Lear makes this demand not as a father, but as a lover; he confounds the external, obligatory, legal relation subsisting between a father and children with the internal, free, ethical relations of lovers, whose rights consist in the very fact that all outward rights and duties cease between them. He transfers the one relation to the other, and thereby places paternal and filial love in contradiction to one another, inasmuch as the child cannot perform what perhaps it ought and must do, because it is not addressed to its filial obedience, but to its free love, and thus opposes it. For love, in accordance with its very nature, lies in the deepest depths and freedom of the mind; it is itself this very depth and freedom expressed by communion of life, in which each seeks his inmost self and its ideal complement in that of another. The outward deed in itself is, therefore, of no consequence to it, as love, it is no outward action, but an inward, independent, and a self-sufficient life, which, owing to its very nature, expresses itself only in feelings and impulses.

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It may, therefore, be that love is the motive of actions, and that it speaks and acts itself, but it is not increased by this outward action; this outwardness is, in itself, of no value to it, but is the perfectly accidental, indifferent, unintentional expression of its want to seek its own happiness in the happiness of the beloved. Hence it does not act for its own sake, in order to show and to prove itself, but purely for the sake of the beloved object. For the same reason, also, it does not demand of the beloved any outward action, any palpable proof of love, but is merely concerned about the communion of souls, about their *union* in life and action. Nay, in its full strength and undimmed purity—such as we see in Cordelia, after her banishment—it does not even demand love in return, but rejoices in it only when it is a free gift.

This true form of love is, indeed, active in Lear; the substance is there, but it stands in contradiction with its form, and thereby with itself. In consequence of his confounding filial piety with free filial love, Lear not merely demands the love of his children as his due right, but also demands its outward confirmation in word and deed, corresponding with the way and manner in which his own love manifests itself. He values love according to its outward actions, and hence forms a wrong estimate of its entirely inward nature, which, in fact, cannot be estimated. But this apparent fault of the understanding, this confusion of ideas, is, at the same time, the result of a defect of the heart in wishing not only to *be* loved, but also to *appear* to be loved, in order that in the measure of his children's love, and in the greatness of their affection, he may, as in a mirror, behold and enjoy the greatness and worth of his own person. His love, consequently, is not pure and unconditional, for it is conferred conditionally only; that is, on condition of love in return and its outward testimony; it is not free and spontaneous, for it is not merely a direct feeling, but is reflected in itself, places the value on itself. Thus it becomes either weakly, sensitive to every rude touch, and unable to bear frankness and truth, or it becomes pretentious; and as a virtue becomes a vice through pride of virtue, so Lear's love, owing to its demands, is, at the same time, egotism; in giving itself up, it at the same time withholds itself; thirsting for and greedy of love, it is, at the same time, selfish and filled with hate. This inner contradiction, this unconscious and yet actual cause of the discord in the nature of Lear's paternal love, is the ethical foundation upon which the action is raised. The object and aim of the dramatic action is to solve this contradiction, to conciliate the old man's love with itself, to purify and to restore to its disturbed state as a father and king, in an ideal form.

A firm, a sincerely affectionate family bond, embracing equally all members, is a matter of impossibility with such a species of paternal love. A love like this, which demands love and external proofs of love, calls for a contradiction in love on the other side, while it bears and fosters a contradiction within itself. In its selfishness it either produces egotism, and, in its untruth, calls forth hypocrisy and sanctimoniousness, or it drives the true love on the other side back into its inmost self, and leads it to resist all external proofs, in sharp opposition to the false and unreal love. The contradiction in Lear's paternal love, therefore, produces in his children also an external separation; in Regan and Goneril we find selfishness and falsehood, in Cordelia a pure, frank, sincere, but silent and retiring love, sharply and distinctly prominent. Thus Lear's paternal love, in place of calling forth the uniting bond of family love, rather itself produces the discord. The relation between father and daughters is not broken for the first time on the occasion of the division of the kingdom; it had already been internally destroyed by Lear's own conduct, by the peculiar nature of his love; it is he who has not fastened the bond in its right place, it is tied merely by external re-

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lations and considerations; when these break down it unavoidably falls to pieces. This not only points to, but actually determines, the tragic fate of the hero and the complication of the main action, for all that follows is but the necessary consequence of the destruction of the family bond. Thereby, however, Lear himself appears the first cause of the whole tragic complication; he himself is to blame for his children's doings and sufferings; he falls owing to the one-sidedness, the errors and contradictions, in his own loving heart.

[P. 440.] Lear and Gloster must be represented infinitely more as sinned against than sinning, so that the spectator may clearly perceive the terrible, but infallible, truth, that it is the nature of evil to spring up to an incalculable magnitude, like rank weeds from small seeds, and that it is not so much the crime itself as the *cause* of the crime that is the chief fault of evil; moreover, that this cause invariably proceeds more especially from a want of moral firmness and a wrong state of family life.

[P. 446.] But this murder of Cordelia—this veiled angelic form, with the tender beauty of her loving, maidenly soul, and yet so manly in her resolution and self-reliance, with her deep, peaceful heart which is so strong and pure in feeling, with her silent love and self-denial, with her heroic royalty—does her death not seem like that of an innocent victim, and, though not without a motive, does it not, however, appear unreasonable and devoid of all internal necessity? It certainly does seem so; and yet, when more carefully examined, it is evident that Cordelia did not, from the beginning, stand upon that height of pure love and devotion, of self-control and self-denial, to which she subsequently rises. She, too, like all Shakspeare's characters, is not a pure, ideal form, but undergoes an inner development, a process of purification. Cordelia has inherited something of her father's hasty temperament, of his pride and self-will. Shocked at the hypocrisy and dissimulation of her sisters, too proud even to endure the semblance of it, as if she too wanted to win favour and interest by similar flattering speeches and declarations of love (by 'such a tongue 'that I am glad I have not, though not to have it hath lost me in your liking'), she, in the excitement of the moment, meets her father with undutiful defiance, and answers his loving questions with undeniable harshness and abruptness, in place of affectionately humouring his weakness. This she was not justified in doing, even though she did not understand his behaviour, and thought his conduct foolish. She is as well aware of the violence, the impetuosity and domineering spirit of her father's nature, as Goneril, and yet she continues, regardless of his repeated entreaties to consider what she is saying, to reply in her obviously offensive and provoking manner, and finally to give an explanation which could not but irritate him even more, as it contained a distinct reproach against himself and his demands. What she must have expected, must have foreseen, occurs: Lear bursts out into a fit of rage; she does nothing to check it, to calm it; she lets its full force fall upon her. By this, however, she draws upon her own head a share of the great misery which must follow upon her being disinherited, and which, with some little thoughtfulness, she might have foreseen; nay, to a certain extent, she is chiefly to blame for the whole of the terrible catastrophe; it could not possibly have happened had she not been disinherited and banished. By her own fault, therefore, she has become entangled in the tragic fate which is hanging over her father's house; she herself called it forth, and has, accordingly, also to fall with it. Her transgression, when compared with the misdeeds and crimes of those around her, does indeed appear next to nothing; she has certainly atoned for it by the tenderest love and devotion with which she hurries to the assistance of her aged father, and by which she saves,

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tends, and cures him. But it was she who unfettered the power of evil, and, consequently, she too is drawn along by it amid the general destruction. And yet her tragic fate does not appear at all in proportion with the degree of her wrong-doing. But who will blame the Poet for being of the opinion, that it is a nobler fate to suffer death to save a father than to live in the remembrance of the horrors which have fallen upon her home, and for which she has been partly to blame? Or for his having referred the solution of the incongruity between the wrong-doing and the consequent evil—an incongruity which in this world so frequently remains unsolved—to a future state of existence; and for having considered such a death as Cordelia's, not as a misfortune, but as the mere mode of transition to a better existence?

[P. 449.] It may be asked why the Fool and his humour are, in this tragedy, placed so decidedly and so prominently in the foreground. . . . It is evident, that Lear's insanity is partly occasioned by the strange, fantastic ideas with which the Fool constantly keeps lashing the king's folly; with these Edgar's assumed madness co-operates even more effectually.

MORITZ RAPP

(*Shakspere's Schauspiele, Einleitung.* Stuttgart, 1843, p. 7.)—What *Lear* has in common with *Othello* is the soul of the Poet, dark, melancholy, deeply wounded, well-nigh shattered by the world; only here, in *Lear*, still more than in *Othello*, has he concentrated in his work, painted in burning colors, all the bitterness which the depravity of human nature must generate in a sensitive heart. The Poet had daughters; that he had, perhaps, similar experiences may be supposed; divested of the historical costume, the features of Lear look out upon us with the naturalness of ordinary life, so that we seem to see an unhappy citizen of the year 1600 wrestling with madness rather than an old English king, much as Lear insists upon his regal dignity. Here is the charm which the poem has for the great public: Lear suffers from the domestic cross which is never wholly absent in any single family. It needs but a small quantity of hypochondria to magnify a situation of small occasions into such giant proportions. In this view, the poem may be styled the poetry or the tragedy of the choleric temperament, as Hamlet is of the melancholic, and Romeo of the sanguine nature. In *Lear* all is precipitous, in wild haste, thundering on, and this is the case even in the subordinate parts.

GERVINUS

(*Shakespeare*, 1849, Fourth edition, ii, 187. Leipzig, 1872.)—The rupture of these family relations is, in a manner, the central point of this tragedy, and, at first sight, one is prompted to regard as its ruling thought the representation of filial ingratitude. But, in truth, the idea of this work is far more comprehensive, and these domestic conflicts are rather the body than the soul of the play. But they add to the horror of the subject; the like condition of things among strangers would not have had equal power. These troubles, so heaped together, so gathered all into the bosom of the closest of kindred, represent, as Schlegel says, 'a great insurrection in the moral 'world; the picture is gigantic, and the horror it awakens is kin to that which 'would be felt were the heavenly bodies to rush away from their appointed courses.'

If we are right in saying, that to depict the shock of mighty passions contending against the natural and moral boundaries of humanity is the special task of tragedy,

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then this task, in the piece before us, appears, as it were, generalized; while other tragedies treat of single passions, this tragedy deals with passion in general, so that the thoughtful reader must feel more or less deeply that it may be styled the tragedy *par excellence*. In no other tragedy, in which there are so many characters, are they all equally given over to the most violent emotions.

[P. 191.] At first sight no difference is discernible between the two sisters ('as like 'as a crab is to a crab,' says the Fool); upon a closer view it is surprising what a broad and clearly-defined contrast there is between them. The elder, Goneril, with the wolfish visage and the dark frontlet of ill-humour, is a masculine woman, full of purposes and intrigues of her own, whilst Regan seems more womanly, under the lead of Goneril, more passive, more dependent. Goneril's boundlessly 'unbordered' nature, rendering her a true offspring of that terrible age, shows itself in bloody undertakings bred in her own brain, while Regan's evil nature is seen in her urging on the atrocities of others, as when Kent is set in the stocks and Gloster's eyes are put out. The worse of the two is united to a noble gentleman (Albany), whom she reviles as 'a moral fool,' and the mildness and repose of whose character seem to her 'milky 'gentleness,' and whose quiet power and resolute manliness she is only at a later period aware of. The better sister has the worse husband, whose fierce temperament tolerates no opposition and no remonstrance. Goneril, at the first, lords it over her husband, who recognizes her foresight, and yields to her wild temper, so long as he does not understand her; she pursues her own way, hardly listens to him, scarcely deigning him worthy of an answer; while Regan is submissive to the sullen and violent Cornwall, who is resolute and immoveable in his purposes. At the very first (sc. i) Goneril appears as the prime mover, and Regan as her echo. She it is who subsequently puts restraints upon the king, she is the first to treat him with disrespect, to halve and dismiss his attendants, while Regan shows some lingering awe of him. But she is more afraid of her sister than her father, and suffers her father's messenger rather than her sister's servant to be ill-treated. Her sister knows her weakness; she does not think it sufficient to write; she goes to her and goes after her, to be sure of her joining in her plans. Regan cannot hurl forth stinging speeches like Goneril, she has not the same fierce eyes, her look (which Lear in his madness calls a squint) is comforting rather, her nature softer; and Lear hardly ventures to look closely at her when, in his madness, he sits in judgement upon her; he would have her heart anatomized. She says in a simple way far ruder things to her father than Goneril does, and yet her father hesitates to pronounce his curse on her as he does upon her sister, and that twice repeated. Goneril receives it with marble coolness, but Regan shudders and dreads to draw upon herself the like imprecation. Only when Goneril has laid bare in her presence her utter shamelessness and barbarity towards her old father, does Regan grow bolder also, and drive away the king's knights; him alone will she harbour. When Goneril determines that the old man shall taste the consequences of his obstinacy and folly, and forbids Gloster, in spite of the raging storm, to detain him, Regan, with her characteristic weakness, falls in with her sister. After the serpent brood are relieved of their old father, then begins a strife in their families. Goneril mines deeper; the ill-treatment of Lear is only the prelude. She will have possession of the whole kingdom, she betroths herself to Edmund, her husband still living, exults in Cornwall's death, poisons Regan, joins with Edmund in putting Cordelia to death, and plots at last against her husband's life, whom she now fears since he has learned with horror her evil deeds. Here again, in the contrast, Regan appears simpler and less bold; only after Cornwall's death does she engage herself

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to Edmund, to whom she sends letters by Goneril's servant, whose good faith she does not suspect; she falls a victim to the poison administered by her sister, herself free from the suspicion of like murderous designs; in every respect, she is of a more constrained nature than her sister, whose 'woman's will is of indistinguished 'space.'

[P. 205.] To play the part of Edgar requires a man to be 'every inch an actor.' He changes at least six different times. At first he is Edgar; then Poor Tom; then, forgetting this part in his devotion to his father, he loses sight of it; then he describes the immeasurable depths of the pretended cliff, as if he himself stood dizzily upon it; next he is the dweller on the shore, where Gloster thinks he has fallen; then, after the meeting of his father with Lear, he is another beggar, and, in the presence of the steward, he is changed into a peasant; in the lists with Edmund, he is an unknown champion, and last, he is himself again. In all these parts he is cunning in the extreme; his father, on first meeting with Poor Tom, is dimly reminded of his son Edgar, then, and every time the danger of his being recognized appears to increase, he aims to keep his disguise the more. But his dissembling does not partake of the fear and excitability of Hamlet; from his father's dead body, from Kent's mortal agony, from scenes of the deepest emotion, Edgar goes to do battle with Edmund, and he comes off victorious. Having such self-command, Edgar, we feel, is equal in his disguise to the discharge of the most important services in his father's behalf; he is the support of his father in body and mind.

[P. 209.] In this play ethical justice is especially emphasized by the Poet himself. But where is justice in the death of Cordelia? Why does a better fate fall to Edgar, when he is to his father what Cordelia is to hers? But it is precisely this difference in their fates that helps us to the meaning of the Poet. The wise and prudent forethought evinced by Edgar places him in strong contrast with Cordelia. His means are always well adapted to his ends; not so is it with Cordelia. She attacks *England* with a French army to reinstate her father. The whole responsibility of this step falls upon her. She has besought her husband, with 'important tears,' to give her this army. To him this war was no pressing affair; he does not appear (and this Steevens and Tieck do not perceive, although it is obvious) with Cordelia in England; he occupies himself with other matters of State. We need not be told by her, that 'no blown ambition incites' her arms; we believe it already, but when she should have declared it to Albany she says nothing. Only the one thought of her filial love moves her. When she has found her father in Dover she resigns her army to her Marshal; this renders the attack the more serious, as it is directed on a kingdom divided and in peril. The brothers-in-law, hostile to each other, and opposite as they are in their characters, join forces against it; the noble Albany unites with the terrible Edmund. But Albany is far more circumspect than Cordelia. At variance with Goneril and Edmund, he has, after Cornwall's death, the prospect of the sole sovereignty when he has conquered and set aside Lear and Cordelia. He declares, however, to the allies, that he separates the French invasion from the cause of Lear; this Cordelia had declared to no one. 'The business of this war,' says Albany, 'toucheth us only as France invades our land not bolds the king;' him will he favour, and treat the prisoners, moreover, according to their deserts, and in reference to *his own safety*. A similar declaration made by Cordelia to Albany could have stopped the war and changed the result. But Cordelia, from her peculiar nature, makes it not. Her fault at the last is her fault at the first. What is self-evident she cannot utter; to that which fills her heart she cannot give words. So long as she

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lived and made war Albany must needs fear that she would subject the whole kingdom to France; but this idea, of the possibility of a French army's being victorious on English soil, the patriotism of Shakespeare would not admit. Like Desdemona, Cordelia falls a sacrifice to her own nature; in Cordelia's case the peculiar circumstances connected with her death reconcile us to it in a greater degree. Although conquered in battle, she has gained the better victory which alone she sought; she has outwardly restored her father. She has come with boundless thanks for Kent who had supported him, and with promises of all her treasures to the physician who would heal him; all these things show that her mind is full to overflowing of one thought, her father's restoration, in which all concern for her own safety is forgotten.

DR CARL C. HENSE

(*Vorträge über ausgewählte dramatische Dichtungen Shakespeare's, Schiller's, und Goethe's.* Halberstadt, 1856, p. 43.)—Genuine humour breaks forth only out of a loving heart, and through his unbounded love for his master the Fool has purchased the right to tell him the bitter truth, and hold up the mirror before the wrong that he has done.

As the Fool represents truth in the guise of humour, he cannot be brought forward until the rupture with the moral law has taken place; the disguised truth waits; the king has not for two days seen the Fool. In his grief for Cordelia's banishment, the Fool has almost forgotten his part, and this affords us a pledge that, under the veil of humour, the deepest earnestness is concealed. Only in slight allusions does he touch the fault of the king, for roughly to waken up the injury done were the office not of love but of scorn. Hence the Fool makes the folly of the king the target of his humour; the harmless words he throws out conceal a deep and penetrating significance. When, immediately after Goneril's first rude speech to her father, the Fool breaks out with the apparently random words, 'Out went the candle, and we were left darkling'—the words of an old song—the point is, that the light of the moral world has now ceased to shine, and the darkness incessantly increases (compare the words addressed to Kent by the Fool, Act II, sc. iv, with the words: 'We 'll set thee to school to an ant,' &c.). As, however, the old king draws ever nearer to the brink of the abyss, the arrows of the Fool, aimed at the folly of the king, grow fewer, he catches oftener at some harmless, jesting remark, to cheer the suffering of his master, and to lighten the burthen of his own grief. The whole depth and power of his sorrow he crowds into a little song, for he has become thus rich in songs since the king, as he says, has made his daughters his mothers. In a similar way he expresses his impregnable devotion to the king in those deeply significant verses in which he promises not to desert the king in the storm, and the particular theme of which is that the wise are fools before God, but the fools in the eye of the world are justified by a higher Power.

The Fool has his place in the tragedy only so long as the king is able to perceive the truth veiled by the Fool's humour. There is no longer room or need for him after the king becomes crazed. This crisis is the end of the Fool. He vanishes, 'goes to bed at mid-day,' when his beloved master is hopelessly lost.

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KREYSSIG

(*Vorlesungen über Shakespeare*, &c., 1862, ii, 316.)—Goethe has pronounced the first scene absurd. More recent criticism, certainly in view of that judgment harsh, but not without reason, has defended it as unobjectionable, but yet hardly with a convincing, decisive result. It is doubtless only too natural that a hot-blooded gentleman, long accustomed to the exercise of irresponsible power, should reward his children, as well as his servants, not according to their services, but according to their address in flattering his self-love. When did not the flatterer feather his nest more successfully than the faithful, outspoken, independent servant? But in poetry, and especially in the drama, the subject-matter of a scene is not to be separated by the understanding from its form. And the form, in which Lear's arbitrary humour expresses itself in this scene, finds its natural and true significance only in fact as the symbol of a whole series of presumable precedents. Is it not the behaviour of a man already unsettled in his understanding, when a father, in solemn assembly, sets his children a lesson in flattery, and when he formally proposes for the required display of bombast a downright cash premium, so that for the *blasé* vanity of the monarch grown old in the habit of being worshipped, there is no possibility of delusion? And is the scene the first of the part which he plays? It notifies us to expect a reigning king, and the very first words are the words of a man with a crack in his brain. It appears to me that Shakespeare here, in giving motive and a dramatic form to the legend, is lacking in his usual care. This want is assuredly considerably alleviated by the excellent elucidations of the scenes that follow. But the satisfaction subsequently afforded to the understanding cannot be any compensation to us if the imagination has previously had just reason to be offended.

[P. 318.] So much at least is clear. It is only the burthen and duties of empire that the tired old king wishes to be rid of. That his regal rights can suffer changes, never occurs to him. This is evident from the utter overthrow of his self-possession when the idea of this personal, indefeasible claim to absolute power is for the first time openly crossed by the complaints of Goneril. Very strikingly for his view of the situation, he makes not the remotest allusion to the substance of her complaint. 'Art thou my daughter?' This is his only reply when she complains of the behaviour of his retinue. It was a monstrous illusion which drove him to that eventful abdication—the idea of the indestructible, all-embracing nature of his personal authority, which he imagines to be wholly independent of what he possesses and can do. He recognizes no other relation to society but claim, right, mercy on his side, prayer, gratitude, devotion from all others. Naturally, the whole airy edifice tumbles into ruins so soon as the open secret becomes clear to him that that mystic regal greatness falls to the ground with the loss of material power, and that the despot's arbitrary humour educates its favourites, even though they be his own children, to be intriguing slaves, when he sets aside their nobler, self-respecting natures as disagreeable opponents, as creatures without court-manners. To the first contradiction which he has met perhaps for many years, Lear opposes a rage, boundless and incapable of all consideration. He raves and foams like some wild torrent around the rock which has rolled down into its waters. To the inquiries of the well-meaning Albany he returns no answer. His wrath blazes out in a half-insane curse upon Goneril, 'the 'thankless child who has stung him sharper than a serpent's tooth.' Who does not feel the horror of his position? And yet the reckless outburst of his passion certainly qualifies our tribute of sympathy by the violence to which it drives him. We

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are involuntarily reminded of the old experience that ingratitude rarely wounds the true, that is, the disinterested, benefactor, or that its poison has no effect upon the blessed consciousness of genuine humanity, which has its foundation in a free devotion to moral necessity, and not in the quicksand of selfish interest, driven hither and thither by the waves of passion. Of that devotion there is no trace in the behaviour of the irascible king. Revenge, violence, a taking back what he has given—these are his first thoughts. That by his abdication he has taken a position no longer wholly independent, finds no place in his mind. The presentiment of madness comes over him in the fearful collision of the blind, raging thirst for revenge with the laming consciousness of his lack of power. We are almost tempted to excuse the unfilial fye! fye! of the hard-hearted Regan, when the old man, at the bare mention of the strife with Goneril, breaks out into the well-known curse. And it needs the whole, overpowering impression of his weakness and helplessness, it needs the symbolism of the corresponding uproar of the element, to secure the fulness of tragic sympathy for the despairing old man, exposed on the barren heath to the fury of the storm. The fearful magnificence of this celebrated scene requires no word of praise from the commentator, and its terrible truth to nature makes every word expended upon it sound impertinent. His pain at the ingratitude of those whom he has heaped with favour and fortune, all the keener for the humiliating consciousness of his own unquestionable folly, passes into the fatal stability of the fixed idea, by the hot breath of which the springs of his spiritual life are dried up, until the phantom of madness settles weirdly down upon the dry, burnt-out waste.

RÜMELIN

(*Shakespeare-Studien*, 1866, p. 61.)—The conduct of old Gloucester is not a whit more rational. That the lawful son of his father, grown up under his father's eyes, and always regarded by him as true and amiable, should all at once engage in a conspiracy with a vagabond bastard brother against his father's life, should even commit this design to paper, and throw the letter at random into that brother's window, should seem to the old man utterly incredible; but that the old man banishes this son, without seeing and hearing him, that Edgar consents to have anything to do with the silly hocus-pocus of the sword-drawing, and flees without exposing the clumsy farce to his father, —in a word, these are circumstances past all belief, and hardly rise above nursery tales. As all proceeds so rapidly, and Edgar, one hardly understands how, is driven by lies from his father's house, it is, as represented on the stage, scarcely intelligible. That Edgar comes on the stage as a crazy beggar is no more clearly explained, yet the reasons of it may be imagined; but that, in this disguise of a madman, he utters, without any necessity, so much useless talk, becomes extremely wearisome,* while the much-admired scene in the hut, through its length, and the inexhaustible stream of crazy speeches, is, according to our feeling, equally fatiguing. It might even be conjectured that Shakespeare intended to give us here a sort of dramatic extravaganza, showing us specimens of three different kinds of fools all together, one really crazy, one pretending to be crazy, and one a Fool by profession—these he sets upon the scene side by side, and lets all three figure away in the finest style.

* KLEIN, of whose wide range of scholarship I am incompetent to judge, but whose pages charm me with their sparkling wit, in his *Geschichte des Italienischen Dramas*, vol. i, p. 830, quotes in a foot-note this remark by Rümelin about Edgar's wearisome platitudes, and slyly adds: 'Edgar was just the very man, then, to write *Shakespeare-Studien*.'—ED.

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Kent's behaviour is so ummannerly towards the chamberlain that the chastisement which he incurs does not impress us, as it should, with a sense of a wrong, or of an insult to the king. That afterwards this Oswald, when mortally struck, in the last moment of his life, thinks of nothing but how he shall fulfil a command of his lord's, presents a touching instance of fidelity, not at all in accord with the previous baseness of his character. That any one should be made to believe that, by a jump on the level ground, he has leaped a thousand fathom down, and come off uninjured, is against all probability.

Finally, the savage cruelty of digging out the eyes of Gloster with the leg of a chair on the stage! ['Die wilde Grausamkeit, dass dem niedergeworfenen Gloster auf der Bühne mit einem Stuhlfuss beide Augen ausgedrückt werden!' Comment is needless.—ED.] Of the eleven chief persons of the piece only three remain alive! The whole action in *King Lear* has the character of a nursery tale of the horrible sort, only that it is lacking in the wonderful.

But nursery stories are not fit subjects for tragedy. The effect of the serious drama depends upon the supposition that we ourselves are of the same stuff, susceptible of the same feelings, passions, and motives, as the persons whom the poet brings before us, that the same forces rule over our lives, that, consequently, the case put before us is of like concern to all. This illusion the poet can, at no price, suffer to be destroyed. He does not disturb it, or he hardly disturbs it, even when he introduces a supernatural element, so long as it is related or natural to the historical basis on which the piece rests. Gods, ghosts, oracles, &c. appear, under this condition, in agreement with fate and accident, which always have for us an irrational side. But one thing, under all circumstances, must remain intact, namely, the psychological basis of all human action. In dramatic incidents we must recognize our own life mirrored; our logic, as of universal weight. The poet must not attribute to his persons a higher degree of infatuation, of perverseness, and shortsightedness than we hold ourselves and mankind at large liable to. When to the heroes, for whom he claims my reverence and my sympathy, I am compelled to object, that neither I nor any man in his senses would, in the given case, think of so acting, then is the illusion irretrievably ruined. It is just this that distinguishes the nursery tale from the legend, myth, and fable, that the actions of the hero of the tale are determined by motives which have force only in the world of dreams or of childhood. Hence the stuff of which nursery tales are composed may indeed be treated epically or lyrically, or be made available in fantastic comedies or musical pieces, as Shakespeare has employed it in the most brilliant manner. But it is repugnant to the very nature of the grave drama. From this point of view, the play of *King Lear* is of an entirely false kind, and Tieck's attempt to reanimate it for the German stage must necessarily remain without effect and success.

WILHELM OECHELHÄUSER

(*Shakespeare dramatische Werke, Einleitung*, 1871, p. 30.)—The Fool is the last and, at the same time, the noblest creation of the kind in Shakespeare; he is by far the most intellectual and noblest of his fools. Two prevailing currents of feeling are conspicuous in the Fool. The first is his sorrow over Cordelia, to whom he is as faithful as a dog. 'Since my young lady's going into France, the Fool hath much 'pined away.' This sorrow is expressed by the merciless blows which, far exceeding his traditional privilege, he deals at the king for his folly in abdicating his crown,

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and for his lack of just appreciation of his youngest daughter. We should hold the Fool to be hard-hearted, malicious, if it were not for his motive. But, with the increasing misfortunes of the old king, the tone of the Fool changes; sympathy with his old master gives another direction to his mind, and sweetens his bitterness. In the fearful night on the heath he still plays the fool only to meet the humour of the king in the usual way; for the rest he is all anxiety for his unhappy lord. He 'labours to outjest his [the king's] heartstruck injuries.' The rôle requires a skilful portrayer of character. Comic actors hardly ever know how to master this. It is all the more difficult, as we have quite lost the understanding of this class, which still flourished even in Shakespeare's time. The endeavour to support this rôle by nonsensical mimicry should cease; the part is sustained by its own intellectual power. I would have the Fool represented as an elderly man, as a sort of family piece in the house of the eighty-year-old king. His office would naturally have become less perfunctory and easier. His probable years released him from the traditional demands made upon his class for physical activity. His speeches bear the stamp of the biting irony which is not an acquired thing, but which usually comes with age in one whose humble station does not correspond with his intellectual abilities. However this may be, the effect of this rôle would be greatly increased if, in the stormy night, the mask of the Fool is allowed ever more and more to fall off, and the sad, faithful servant becomes more and more prominent, as in this scene the surroundings of the unhappy king must render the sympathy and concern of the Fool more lively. With this scene, alas! the Fool vanishes from the stage; he is in this piece treated, as his class were in actual life, as a simple object, having no claim upon one's personal interest.

[P. 36.] Cordelia should have yielded to Lear's bizarre, yet harmless idea of pleasing himself with his children's protestations of love, and should, as she knew her father, have foreseen the consequences of her refusal to contribute to this pleasure. Following that first, one-sided impulse, she does not do so, and indirectly all the after misery springs from her refusal. Although man is answerable only for the natural, foreseen consequences of his actions, and not for those which result from the concatenation of circumstances and the collision with the evil-doing of others, yet tragic criminality has another standard of punishment than that of the earthly judge. In this dark tragedy, tragic guilt knows no result but death; whoever in passing touches only the hem of its garment falls a victim to the powers of darkness. Thus is Cordelia's death justified. But how nobly does she atone for her fault! With what fulness of love and tenderness does she call back her aged father to life and mental soundness! Thenceforth they are one; the whole life of the one, the whole life of the other, so interwoven the one with the other, that it is at once the highest poetry and the highest truth when they die together.

The part of Cordelia is in every respect the opposite of that of Goneril. While the latter, a deep study, requires great acquaintance with the business of the stage, the former may be acted by a talented beginner, if she only has a flexible organ united with deep, warm feeling. It is especially a rôle of feeling, which must be played with the greatest simplicity and naturalness, and necessarily by an actress of very youthful appearance. Many passages, for example, the recognition scene, belong to the most pathetic scenes which the stage has to offer. An angelic loveliness is the atmosphere in which Cordelia has her being. But in the introduction a different tone is to be struck, which most actresses miss. Here, by the intonation of her answer to Lear, 'Nothing,' must be expressed the defiant emotion, which, although

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from the noblest motives, has sprung up in her mind (its rise may be intimated by her dumb play while her sisters are speaking), but then also there must be shown the mental conflict, the result of which is that laconic answer. To help this I would insert before her first answer, 'Nothing,' the query, 'I?' followed by a pause, expressive of the inward struggle, before she breaks out quickly and suddenly with the 'Nothing.' Once having committed herself so far, she becomes calm and composed, without, however, manifesting her deep pain at her father's cruelty. It must appear how her heart still clings to her father, how fearfully she suffers under his curse. The insensibility of many of our Cordelias in this scene is not in place; it is not in harmony with her subsequent appearance. Her dumb play in the first Scene is the most difficult in the part.

VICTOR HUGO

(*William Shakespeare*, 1864, p. 322.)—Lear, c'est l'occasion de Cordelia. La maternité de la fille sur le père; sujet profond; maternité vénérable entre toutes, si admirablement traduite par la légende de cette romaine, nourrice, au fond d'un cachot, de son père vieillard. La jeune mamelle près de la barbe blanche, il n'est point de spectacle plus sacré. Cette mamelle filiale, c'est Cordelia.

Une fois cette figure rêvée et trouvée Shakespeare a créé son drame. Où mettre cette rassurante vision? Dans un siècle obscur. Shakespeare a pris l'an 3105 du monde, le temps où Joas était roi de Juda, Aganippus roi de France et Léir roi d'Angleterre. Toute la terre était alors mystérieuse; représentez-vous cette époque: le temple de Jérusalem est encore tout neuf, les jardins de Sémiramis, bâtis depuis neuf cents ans, commencent à crouler, les premières monnaies d'or paraissent à Égine, la première balance est faite par Phydon, tyran d'Argos, la première éclipse de soleil est calculée par les chinois, il y a trois cent douze ans qu' Oreste, accusé par les Euménides devant l'Aréopage, a été absous. Hésiode vient de mourir, Homère, s'il vit encore, a cent ans, Lycurgue, voyageur pensif, rentre à Sparte, et l'on aperçoit au fond de la sombre nuée de l'Orient le char de feu qui emporte Élie; c'est dans ce moment-là que Léir—Lear—vit et règne sur les îles ténébreuses. Jonas, Holopherne, Dracon, Solon, Thespis, Nabuchodonosor, Anaximène qui inventera les signes du zodiaque, Cyrus, Zorobabel, Tarquin, Pythagore, Eschyle, sont à naître; Coriolan, Xerxès, Cincinnatus, Périclès, Socrate, Brennus, Aristote, Timoléon, Démosthène, Alexandre, Épicure, Annibal, sont des larves qui attendent leur heure d'entrer parmi les hommes; Judas Macchabée, Viriate, Popilius, Jugurtha, Mithridate, Marius et Sylla, César et Pompée, Cléopâtre et Antoine, sont le lointain avenir, et au moment où Lear est roi de Bretagne et d'Islande, il s'écoulera huit cent quatre-vingt-quinze ans avant que Virgile dise: *Penitus toto divisos orbe Britannos*, et neuf cent cinquante ans avant que Sénèque dise: *Ultima Thule*. Les pictes et les celtes—les écossais et les anglais,—sont tatoués. Un peau-rouge d'à présent donne une vague idée d'un anglais d'alors. C'est ce crépuscule que choisit Shakespeare; large nuit commode au rêve où cet inventeur à l'aise met tout ce que bon lui semble, ce roi Lear, et puis un roi de France, un duc Bourgogne, un duc de Cornouailles, un duc d'Albany, un comte de Kent et un comte de Glocester. Que lui importe votre histoire à lui qui a l'humanité? D'ailleurs il a pour lui la légende, qui est une science, elle aussi; et,

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autant que l'histoire peut-être, mais à un autre point de vue, une vérité. Shakespeare est d'accord avec Walter Mapes, archidiacre d'Oxford, c'est bien quelque chose; il admet, depuis Brutus jusqu'a Cadvalla, les quatre-vingt-dix-neuf rois celtes qui ont précédé le scandinave Hengist et le saxon Horsa; et puisqu'il croit à Mulmutius, à Cinigisil, à Céolulfe, à Cassibelan, à Cymbeline, à Cynulphus, à Arviragus, à Guiderius, à Escuin, à Cudred, à Vortigerne, à Arthur, à Uther Pendragon, il a bien le droit de croire au roi Lear, et de créer Cordelia. Ce terrain adopté, ce lieu de scène désigné, cette fondation creusée, il prend tout, et il bâtit son œuvre. Construction inouïe. Il prend la tyrannie, dont il fera plus tard la faiblesse, Lear; il prend la trahison, Edmund; il prend le dévouement, Kent; il prend l'ingratitude qui commence par une caresse, et il donne à ce monstre deux têtes, Goneril, que la légende appelle Gornerille, et Regane, que la légende appelle Ragaü; il prend la paternité; il prend la royauté; il prend la féodalité; il prend l'ambition; il prend la démence qu'il partage en trois, et il met en présence trois fous, le bouffon du roi, fou par métier, Edgar de Glocester, fou par prudence, le roi, fou par misère. C'est au sommet de cet entassement tragique qu'il dresse et penche Cordelia.

Il y a de formidables tours de cathédrales, comme, par exemple, la giralda de Séville, qui semblent faites tout entières, avec leurs spirales, leurs escaliers, leurs sculptures, leurs caves, leurs cœcums, leurs cellules aériennes, leurs chambres sonores, leurs cloches, leur plainte, et leur masse, et leur flèche, et toute leur énormité, pour porter un ange ouvrant sur leur cime ses ailes dorées. Tel est ce drame, *le Roi Lear*.

Le père est le prétexte de la fille. Cette admirable création humaine, Lear, sert de support à cette ineffable création divine, Cordelia. Tout ce chaos de crimes, de vices, de démences et de misères, a pour raison d'être l'apparition splendide de la vertu. Shakespeare, portant Cordelia dans sa pensée, a créé cette tragédie comme un dieu qui, ayant une aurore à placer, ferait tout exprès un monde pour l'y mettre.

Et quelle figure que le père! quelle caryatide! C'est l'homme courbé. Il ne fait que changer de fardeaux, toujours plus lourds. Plus le vieillard faiblit, plus le poids augmente. Il vit sous la surcharge. Il porte d'abord l'empire, puis l'ingratitude, puis l'isolement, puis le désespoir, puis la faim, et la soif, puis la folie, puis toute la nature. Les nuées viennent sur sa tête, les forêts l'accablent d'ombre, l'ouragan s'abat sur sa nuque, l'orage plombe son manteau, la pluie pèse sur ses épaules, il marche plié et hagard, comme s'il avait les deux genoux de la nuit sur son dos. Éperdu et immense, il jette aux bourrasques et aux grêles ce cri épique: Pourquoi me haïssez-vous, tempêtes? pourquoi me persécutez-vous? *Vous n'êtes pas mes filles.* Et alors, c'est fini, la lueur s'éteint, la raison se décourage et s'en va, Lear est en enfance. Ah! il est enfant, ce vieillard. Eh bien! il lui faut une mère. Sa fille paraît.. Son unique fille, Cordelia. Car les deux autres, Regane et Goneril, ne sont plus ses filles que de la quantité nécessaire pour avoir droit au nom de parricides.

Cordelia approche.—*Me reconnaissez-vous, sire?—Vous êtes un esprit, je le sais*, répond le vieillard, avec la clairvoyance sublime de l'égarement. A partir de ce moment, l'adorable allaitement commence. Cordelia se met à nourrir cette vielle âme désespérée qui se mourait d'inanition dans la haine. Cordelia nourrit Lear d'amour, et le courage revient; elle le nourrit de respect, et le sourire revient; elle le nourrit d'espérance, et la confiance revient; elle le nourrit de sagesse, et la raison revient. Lear, convalescent, remonte, et, de degré en degré, retrouve la vie. L'enfant redevient un vieillard, le vieillard redevient un homme. Et le voilà heureux, ce misérable. C'est sur cet épanouissement que fond la catastrophe. Hélas, il y a des traîtres, il y a des parjures, il y a des meurtriers. Cordelia meurt. Rien de plus

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navrant. Le vieillard s'étonne, il ne comprend plus, et, embrassant ce cadavre, il expire. Il meurt sur cette morte. Ce désespoir suprême lui est épargné de rester derrière elle parmi les vivants, pauvre ombre, tâtant la place de son cœur vidé et cherchant son âme emportée par ce doux être qui est parti. O Dieu, ceux que vous aimez, vous ne les laissez pas survivre.

Demeurer après l'envolement de l'ange, être le père orphelin de son enfant, être l'œil qui n'a plus la lumière, être le cœur sinistre qui n'a plus la joie, étendre les mains par moments dans l'obscurité, et tâcher de ressaisir quelqu'un qui était là, où donc est-elle? se sentir oublié dans le départ, avoir perdu sa raison d'être ici-oas, être désormais un homme qui va et vient devant un sépulchre, pas reçu, pas admis; c'est une sombre destinée. Tu as bien fait, poëte, de tuer ce vieillard.

NAHUM TATE'S VERSION

AN edition like the present would be incomplete without some notice of the version of *King Lear* which held the stage for a hundred and sixty years, and in which all our greatest actors, Garrick, Kemble, Kean, and others, won applause, and which was discarded only about forty years ago. It is so much easier to blame than to praise that we echo very readily the anathemas that are now heaped on the name of Tate. But really Tate was little to blame; he was merely the exponent of the age in which he lived, and no genius. 'You must think of this, look you, the worm will 'do his kind.' We must remember, too, that *Lear* is the sublimest tragedy ever written, so awful in its grandeur that it almost passes into a realm by itself. Charles Lamb avers that it ought not to be acted at all, and in thus saying he exonerates Tate, to a certain extent, in the very breath with which he condemns him. Tate's Version is better than none; if we had not Shakespeare's play to read, surely it were better to listen to Tate than not to know the play at all. There is more of Shakespeare in Tate's Version than there is of Tate.

At any rate, I cannot but think that others, however hard they may be upon Tate for his laughable attempts to be Shakespearian in his changes, will, like myself, be a little softened towards him after reading his Dedication; a tone of reverence for Shakespeare runs through it that quite took me by surprise. It is as follows: To my Esteemed Friend *Thomas Boteler*, Esq; Sir, You have a natural Right to this Piece, since by your Advice I attempted the Revival of it with Alterations. Nothing but the Pow'r of your Persuasions, and my Zeal for all the Remains of *Shakespear* cou'd have wrought me to so bold an Undertaking. I found that the New-modelling of this Story wou'd force me sometimes on the difficult Task of making the chiefest Persons speak something like their Character, on Matter whereof I had no Ground in my Author. *Lear's* real and *Edgar's* pretended Madness have so much of *extravagant Nature* (I know not how else to express it), as cou'd never have started but from our *Shakespear's* Creating Fancy. The Images and Language are so odd and surprizing, and yet so agreeable and proper, that whilst we grant that none but *Shakespear* could have form'd such Conceptions; yet we are satisfied that they were the only Things in the World that ought to be said on those Occasions. I found the whole to answer your

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account of it, a Heap of Jewels, unstrung, and unpolisht; yet so dazling in their Disorder, that I soon perceiv'd I had seiz'd a Treasure. 'Twas my good Fortune to light on one Expedient to rectify what was wanting in the Regularity and Probability of the Tale, which was to run through the whole, as *Love* betwixt *Edgar* and *Cordelia;* that never chang'd a Word with each other in the Original. This renders *Cordelia's* Indifference, and her Father's Passion in the first Scene, probable. It likewise gives Countenance to *Edgar's* Disguise, making that a generous Design that was before a poor Shift to save his Life. The Distress of the Story is evidently heightened by it; and it particularly gave Occasion of a New Scene or Two, of more Success (perhaps) than Merit. This method necessarily threw me on making the Tale conclude in a Success to the innocent distrest Persons: Otherwise I must have incumbred the Stage with dead Bodies, which Conduct makes many Tragedies conclude with unseasonable Jests. Yet was I wract with no small Fears for so bold a Change, till I found it well receiv'd by my Audience; and if this will not satisfy the Reader, I can produce an Authority that questionless will.

Neither is it of so Trivial an Undertaking to make a Tragedy end happily, for 'tis more difficult to save than 'tis to Kill: The Dagger and Cup of Poison are always in Readiness; but to bring the Action to the last Extremity, and then by probable means to recover All, will require the Art and Judgment of a Writer, and cost him many a Pang in the Performance.

Mr. Dryd. *Pref to the* Spanish Fryer.

I have one thing more to apologize for, which is that I have us'd less Quaintness of Expression even in the Newest Parts of this Play. I confess, 'twas Design in me, partly to comply with my Author's Style, to make the Scenes of a Piece, and partly to give it some Resemblance of the Time and Persons here Represented. This, Sir, I submit wholly to you, who are both a Judg and Master of Style. Nature had exempted you before you went Abroad from the Morose Saturnine Humour of our Country, and you brought home the Refinedness of Travel without the Affectation. Many faults I see in the following Pages, and question not but you will discover more; yet I will presume so far on your Friendship as to make the whole a Present to you, and Subscribe myself *Your obliged Friend and humble Servant,* N. TATE.

PROLOGUE

Since by Mistakes your best delights are made
(For e'en your Wives can please in Masquerade),
'Twere worth our while, to have drawn you in this Day
By a new Name to our old honest Play;
But he that did this Evenings Treat prepare
Bluntly resolv'd before hand to declare
Your Entertainment should be most old Fare.
Yet hopes since in rich *Shakespear's* soil it grew
'Twill relish yet, with those whose tasts are true,
And his Ambition is to please a Few.
If then this Heap of Flow'rs shall chance to wear
Fresh beauty in the Order they now bear,
Even this *Shakespear's* Praise; each rustick knows
'Mongst plenteous Flow'rs a Garland to Compose
Which strung by this Course Hand may fairer show
But 'twas a Power Divine first made 'em grow,

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Why should these Scenes lie hid, in which we find
What may at once divert and teach the Mind:
Morals were always proper for the Stage,
But are ev'n necessary in this Age.
Poets must take the Churches Teaching Trade,
Since Priests their Province of Intrigue invade;
But we the worst in this Exchange have got,
In vain our Poets Preach, whilst Churchmen Plot.

THE PERSONS

King Lear,	Mr. Betterton.
Gloster,	Mr. Gillo.
Kent,	Mr. Wiltshire.
Edgar,	Mr. Smith.
Bastard,	Mr. Jo. Williams.
Cornwall,	Mr. Norris.
Albany,	Mr. Bowman.
Gentleman Vsher,	Mr. Jevon.
Goneril,	Mrs. Shadwel.
Regan,	Lady Slingsby.
Cordelia,	Mrs. Barry.

When the play opens Gloucester is already convinced of Edgar's treachery, and Edmund is in high favour.

As the royal procession is entering, before the division of the kingdom, Edgar, 'speaking to Cordelia at Entrance,' declares his love for her, and is assured by her that his love is returned, so ardently, indeed, that Cordelia's blunt replies to her father are prompted, not so much by detestation of her sisters' hypocrisy, as by a desire to avoid marriage with Burgundy:

> '*Cordelia.* [*Aside*] Now comes my trial, How am I distrest,
> That must with cold speech tempt the chol'rick king
> Rather to leave me Dowerless; then condemn me
> To loath'd embraces.'

Cordelia is cast off, and Burgundy refuses her; of the King of France there is no mention throughout the play. Kent is banished.

Now that Cordelia is in disgrace Edgar renews his suit, but Cordelia, true to the fashionable propriety of the last century, at once becomes coquettish, and thinks she must test Edgar's love by coldness, and alleges that she is now no longer 'the darling 'of a king.' Whereupon Edgar:

> 'Thus Majesty takes most State in Distress!
> How are we tost on Fortune's fickle floud!
> The Wave that with surprising kindness brought
> The dear wreck to my arms, has snatched it back,
> And left me mourning on the barren shoar.'

The Bastard persuades Edgar to conceal himself, and then shows the forged letter to Gloucester; and here Tate so polishes up one of Shakespeare's 'jewels' as to make

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it dazzling; in the original Gloucester says to Edgar 'wind me into him.' Thus Tate:

'wind me into him,
That I may bite the Traytor's Heart, and fold
His bleeding Entrals on my vengeful arm.'

The version now follows the original with tolerable fidelity, through Kent's entrance, in disguise, on Lear's service, and through Lear's curse on Goneril, of course, as is well known, with the omission of the Fool.

In the next Act the Bastard induces Edgar to fly, and Gloucester in his rage tells the Bastard to 'pursue the villain And bring him peace-meal to me.'

Kent and Oswald arrive at Gloucester's castle and have their quarrel; Kent calls Oswald, 'Thou Escence-Bottle!' and offers to 'tread the muss-cat into mortar.' Kent is put in the stocks.

In the next scene Edgar enters, and, after uttering the first four or five lines of his soliloquy, 'I heard myself proclaimed,' &c., says:

—How easie now,
'Twere to defeat the malice of my Trale,
And leave the griefs on my sword's reeking Point:
But Love detains me from Death's peaceful Cell,
Still whispering me, *Cordelia's* in distress;
Unkind as she is, I cannot see her wretched,
But must be near to wait upon her Fortune.
Who knows but the white Minute yet may come,
When *Edgar* may do service to *Cordelia*,
That charming hope still ties me to the Oar
Of painful Life, and makes me to submit
To th' humblest shifts to keep that Life a Foot;
My face I will besmear,' &c.

Again, the original is adhered to tolerably close throughout the rest of the Act. When Regan says, 'What need one?' and Lear, in the original, replies in those musical words of saddest pathos, 'Oh, reason not the need,' we have instead in the Version:

'*Regan.* What need one?
Lear. Bloud! Fire! here—Leprosies and bluest Plagues!
Room, room for Hell to belch her Horrors up
And drench the *Circes* in a stream of Fire;
Heark how th' Infernals eccho to my rage
Their Whips and Snakes.——
Regan. How lewd a thing is Passion!
Goneril. So old and stomachful.'

The Third Act opens with Lear, demented, on the heath, and again the original is followed in his speeches: 'Blow winds and *burst* your cheeks,' &c.

In the next scene the Bastard receives love letters from both Regan and Goneril, and to him enters Gloucester, who reveals that he is plotting to restore Lear. As Gloucester is going out he is met by Cordelia, while the 'Bastard observes them at a 'distance.'

'*Cord.* Turn, Gloster, Turn, by the sacred Pow'rs
I do conjure you, give my griefs a Hearing,
You must; you shall, nay I am sure you will,
For you were always styl'd the Just and Good.
Glost. What would'st thou, Princess? rise and speak thy griefs.
Cord. Nay, you shall promise to redress 'em too
Or here i'll kneel forever; I entreat

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'Thy succour for a Father, and a king,
An injur'd Father and an injur'd king.
Bast. O Charming Sorrow! how her Tears adorn her,
Like Dew on Flow'rs, but she is vertuous,
And I must quench this hopeless Fire i' th' kindling.
Glost. Consider, Princess,
For whom thou begg'st, 'tis for the king that wrong'd Thee.
Cord. O name not that; he did not, cou'd not wrong me.
Nay, muse not, *Glotter*, for it is too likely
This injur'd king e'er this, is past your Aid,
And gone distracted with his Savage Wrongs.
Bast. I'll gaze no more,—and yet my Eyes are charm'd.
Cord. Or, what if it be Worse?
As 'tis too probable, this furious Night
Has pierc'd his tender Body, the bleak Winds
And cold Rain chill'd, or Lightning struck him Dead;
If it be so, your promise is discharg'd,
And I have only one poor Boon to beg,
That you'd convey me to his breathless Trunk,
With my torn Robes to wrap his hoary Head,
With my torn Hair to bind his Hands and Feet
Then with a show'r of Tears
To wash his Clay-smear'd Cheeks, and dye beside him.
Glost. Rise, fair *Cordelia*, thou hast Piety
Enough t' attone for both thy sisters Crimes.
I have already plotted to restore
My injur'd Master, and thy Vertue tells me
We shall succeed, and suddenly. [*Exit.*
Cord. Dispatch, *Arante*,
Provide me a Diguise, well instantly
Go seek the King and bring him some relief.
Arante. How, Madam! Are you ignorant
Of what your Impious Sisters have decreed?
Immediate Death for any that relieve him.
Cord. I cannot dread the Furies in this case.
Ar. In such a Night as this? Consider, Madam,
For many miles about there's scarce a Bush
To shelter in.
Cord. Therefore no shelter for the King,
And more our Charity to find him out:
What have not Women dar'd for vicious Love?
And we'll be shining proofs that they can dare
For Piety as much. Blow Winds, and Lightnings fall,
Bold in my Virgin Innocence, I'll flie
My Royal Father to relieve, or dye. [*Exit.*
Bast. Provide me a diguise, we'll instantly
Go seek the King:——ha! ha! a lucky change
That Vertue which I fear'd would be my hindrance,
Has prov'd the Bond to my Design;
I'll bribe two Ruffians shall at distance follow,
And seise 'em in some desert Place; and there
Whilst one retains her t'other shall return
T' inform me where she's Lodg'd; I'll be disguis'd too.
Whilst they are poching for me, I'll to the Duke
With these Dispatches,' &c., &c. [*Exit.*

In the next Scene we have Lear before the hovel where he meets Mad Tom, that eats the 'Wall-nut and the Water-nut.' The original is again followed, but, be it always remembered, with the omission of the Fool.

Lear, Edgar, Kent, and Gloucester depart, and Cordelia and her maid, Arante

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enter, and immediately after the Bastard's two ruffians. 'They sieze Cordelia and 'Arante, who shriek out.' Now comes Edgar's 'white minute,' and he rushes in, and crying to the Ruffians, 'Avaunt ye Bloud-hounds!' 'Drives 'em with his Quarter-'staff,' and they run off bawling, 'The Devil, the Devil!' Edgar recognizes the Princess, but is obliged to keep up his disguise, with, 'Who relieves poor *Tom*, that 'sleeps on the Nettle, with the Hedg-pig for his Pillow?

'Whilst Smug ply'd the Bellows
She truckt with her Fellows,
The Freckle-fac'd Mab
Was a Blouze, and a Drab,
Yet *Swithin* made *Oberon* jealous.'

He does not hold out long, however, but soon reveals himself, and explains the reason for his disguise, not forgetting to refer to her injunction upon him to trouble her upon the Theme of love no more. This proves too much for Cordelia, and she exclaims:

'Come to my Arms, thou dearest, best of Men,
And take the kindest Vows, that e'er were spoke
By a protesting Maid.
Edgar. Is't possible?
Cord. By the dear Vital Stream that baths my Heart,

[which, by the way, reminds us of Gray's *Bard*,]

'These hallow'd Rags of thine, and naked Vertue,
These abject Tassels, these fantastick Shreds,
(Ridiculous ev'n to the meanest Clown)
To me are dearer than the richest Pomp
Of purple Monarchs.
Edgar. Generous, charming Maid,' &c., &c.

And the Scene closes with Edgar's offer to protect the two women while they retire to the hovel for the night.

'Meanwhile the Stars shall dart their kindest Beams,
And Angels visit my *Cordelia's* Dreams.' [*Exeunt.*

In the next Scene Gloucester's eyes are put out, and the unfortunate nobleman finds relief at the close, in a long speech bewailing his loss of sight:

'No more to view the Beauty of the Spring,
Nor see the Face of Kindred, or of Friend,' &c., &c.

But he resolves upon revenge, by exhibiting himself to the crowd, and enlisting their pity for himself and the King, and then, when his mission is accomplished, he will throw himself from some precipice on 'the ragged Flint below,

'Whence my freed Soul to her bright Sphere shall fly,
Through boundless Orbs, eternal Regions spy,
And like the Sun, be all one glorious Eye.'

The opening of the Fourth Act finds 'Edmund and Regan amorously Seated, list-'ening to Musick.' Mutual vows are exchanged, and before Edmund departs he gives Regan 'a happy Image to lodge in that breast where all his Treasure lies [*Pulling 'out a picture, drops a Note.*' Of course this is Goneril's note, and Regan's jealousy is confirmed. An Officer enters, who announces a great rebellion, stirred up by Gloucester, whom we find in the next scene, led to Dover by Edgar, but on the way

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they meet Kent and Cordelia; the latter is filled with grief that she has been even remotely the cause of Gloucester's misfortune, but Gloucester forgives her, and bids her 'take a dark Man's blessing.'

Kent is urged to assume command of the rebellion which is now afoot, and leaves for that purpose with Cordelia. The scene on the supposed Cliff of Dover is followed closely, and the description of the Cliff is exact, except the omission of the line, 'That on the unnumbered idle pebble chafes.' Lear enters and raves as in the original; is found by Cordelia's messengers. Oswald enters, and is slain by Edgar, and Goneril's letter found.

In the next scene 'Lear is asleep on a couch; Cordelia, and attendants standing 'by him.' The original is retained quite closely until Lear says, 'I fear I am not 'in my perfect mind,' when Cordelia exclaims: 'Nay, then farewel to Patience; 'witness for me Ye mighty Pow'rs I ne'er complain'd till now!' When Lear says, 'I think that Lady To be my Child Cordelia,' Cordelia replies, 'O my dear, dear 'Father!'

> '*Lear.* Be your Tears wet? Yes faith; pray do not Weep,
> I know I have giv'n thee Cause, and am so humbled
> With Crosses since, that I cou'd ask
> Forgiveness of thee, were it possible
> That thou cou'dst grant it; but I'm well assur'd
> Thou canst not; therefore do I stand thy Justice;
> If thou hast Poison for me I will drink it
> Bless thee and dye.
> *Cord.* O pity, Sir, a bleeding Heart, and cease
> This killing Language.
> *Lear.* Tell me, Friends, where am I?
> *Gent.* In your own kingdom, Sir.
> *Lear.* Do not abuse me.
> *Gent.* Be comforted, good Madam, for the Violence
> Of his Distemper's past; we'll lead him in,
> Nor trouble him, till he is better settled.
> Will't please you, Sir, walk into freer Air?
> *Lear.* You must bear with me, I am Old and Foolish. [*They lead him off.*
> *Cord.* The Gods restore you.—Heark, I hear afar
> The beaten Drum, Old *Kent's* a Man of 's Word.
> O for an Arm
> Like the fierce Thunderer's, when the Earth-born Sons
> Storm'd Heav'n to fight this Injur'd Father's Battle!
> That I cou'd shift my Sex, and die me deep
> In his opposer's Blood! But as I may,
> With Women's Weapons, Piety and Pray'rs,
> I'll aid his Cause.—You never-erring Gods
> Fight on his Side, and Thunder on his Foes
> Such Tempests as his poor ag'd Head sustain'd;
> Your Image suffers when a Monarch bleeds.
> 'Tis your own Cause, for that your Succors bring.
> Revenge your selves, and right an Injur'd King.'
>
> *End of the Fourth Act.*

The next Act opens with a short scene between Goneril and her 'Poisoner,' in which the former is assured that the banquet and the poison for her 'imperious 'Sister' are ready. *Exeunt.* Then Edmund, alone in his tent, exults in language somewhat too warm for modern taste over the success of his amours with the two sisters. In the next scene, after Edgar has left Gloucester in the shadow of a tree while he goes off to the fight, Gloucester soliloquises thus:

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'The Fight grows hot: the whole War's now at Work,
And the goar'd Battel bleeds in every Vein.
Whilst Drums and Trumpets drown loud Slaughter's Roar;
Where's Gloster now that us'd to head the Fray,
And scour the Ranks where deadliest danger lay.'

And some ten or fifteen more lines quite as despairing and quite as tedious. Can these be the lines which Spedding (see *antè*, p. 313) says were spoken, in Macready's version, by Gloucester while the battle was in progress? I have searched in vain through Macready's *Journal* for any notice of his stage-arrangement in this respect.

Edgar returns with the news that the battle is lost, and Albany and Goneril, &c. enter with Lear and Cordelia prisoners. Goneril in an Aside tells a captain to dispatch the prisoners, and Edgar enters in disguise and impeaches Edmund of treason, and challenges him to fight. All depart to witness the duel, and leave Kent and Cordelia guarded.

'*Lear.* O Kent, Cordelia!
You are the only Pair that I e'er wrong'd
And the just Gods have made you Witnesses
Of my Digrace, the very shame of Fortune
To see me chain'd and shackled at these years!
Yet were you but Spectators of my Woes,
Not fellow-sufferers, all were well!
Cord. This language, Sir, adds yet to our Affliction.
Lear. Thou Kent, didst head the Troops that fought my Battel,
Expos'd thy Life and Fortunes for a Master
That had (as I remember) banisht Thee.
Kent. Pardon me, Sir, that once I broke your orders,' &c.

On learning that Kent had followed him as a servant Lear weeps and almost faints, but recovers, and bids the guards conduct them to prison, where they 'will sit alone 'like Birds i' th' Cage,' &c., and departs, asserting that

'Together we'll out-toil the spight of Hell
And dye the Wonders of the World; Away.'

The duel between Edgar and Edmund takes place, after much boasting on both sides of their legitimate and illegitimate births. Edmund falls, and Regan and Goneril avow their love and jealousy over his bleeding body. Goneril reveals her attempt to poison Regan at the banquet on the previous evening, and expresses a desire to see

'How well that blasted Beauty will become
Congealing Blood, and Death's convulsive Pangs.'

Whereupon Regan retorts that she has done the same thing by Goneril, and poisoned her at her own banquet. Edmund stops what he terms their 'untimely strife,' and is borne out in a resigned frame of mind, sustained by the reflection:

'Who would not chuse, like me, to yield his Breath
T' have Rival Queens contend for him in Death.

In the next and last scene Lear is discovered in prison asleep, with his head in Cordelia's lap. Cordelia apostrophises the sleeping king, and wonders what fate has seized Edgar 'in this general Wreck.'

'O Gods! a sudden Gloom o'erwhelms me, and the Image
Of Death o'er-spreds the Place.—Ha! Who are These?'

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Enter Captain *and* Officers *with Cords.*

'*Capt.* Now, Sirs, dispatch, already are you paid
In part, the best of your Reward's to come.
Lear. Charge, charge upon their Flank, their last Wing halts.
Push, push the Battel, and the Day's our own.
Their Ranks are broke, down with *Albany.*
Who holds my Hands?—O thou deceiving Sleep,
I was this very Minute on the Chace;
And now a Prisoner here.—What mean the Slaves?
You will not murther me?
Cord. Help, Earth and Heaven!
For your Souls sake, dear Sirs, and for the Gods.
Offic. No Tears, good Lady, no pleading against Gold and Preferment.
Come, Sirs, make ready your Cords.
Cord. You, Sir, I'll seize,
You have a humane Form, and if no Pray'rs
Can touch your Soul to spare a poor King's Life,
If there be anything that you hold Dear,
By that I beg you to dispatch me first.
Capt. Comply with her Request; dispatch her First.
Lear. Off Hell-hounds, by the Gods I charge you spare her.
'Tis my *Cordelia*, my true pious Daughter;
No pity?—Nay, then take an old Mans Vengeance.
[*Snatches a Partisan, and strikes down two of them; the rest quit*
Cordelia, *and turn on him.* *Enter* Edgar *and* Albany.
Edg. Death! Hell! ye Vultures, hold your impious Hands,
Or take a speedier Death than you wou'd give.
Capt. By whose Command?
Edg. Behold the Duke, your Lord.
Alb. Guards, seize those Instruments of Cruelty.
Cord. My *Edgar*, Oh!
Edg. My Dear *Cordelia!* Lucky was the Minute
Of our Approach, the Gods have weigh'd our Suff'rings;
W' are past the Fire, and now must shine to Ages.
'*Gent.* Look here, my Lord, see where the generous King
Has slain two of 'em.
Lear. Did I not, Fellow?
I've seen the Day, with my good biting Faulchion
I cou'd have made 'em skip; I am Old now,
And these vile Crosses spoil me; out of Breath?
Fie, Oh! quite out of Breath, and spent.
Alb. Bring in old *Kent:* and, *Edgar*, guide you hither
Your Father, whom you said was near. [*Ex.* Edgar.
He may be an Ear-Witness at the least
Of our proceedings. [Kent *brought in here*
Lear. Who are you?
My Eyes are none o' th' Best, I'll tell you streight;
Oh *Albany!* Well, Sir, we are your Captives,
And you are come to see Death pass upon us.
Why this Delay?—or is't your Highness pleasure
To gives us first the Tortour? Say ye so?
Why here's old *Kent* and I, as tough a Pair
As e're bore Tyrants Stroke:—But my *Cordelia,*
My poor Cordelia here, O pity!—
Alb. Take off their Chains.—Thou injur'd Majesty,
The Wheel of Fortune now has made her Circle,
And blessings yet stand 'twixt thy Grave and Thee.'

Albany goes on to tell Lear of the wickedness of Regan and Goneril, and that he has just left Edmund mortally wounded, and continues:

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'Since then my Injuries, *Lear*, fall in with Thine,
I have resolv'd the same Redress for both.
Kent. What says my Lord?
Cord. Speak, for me thought I heard
The charming voice of a descending God.
Alb. The Troops by *Edmund* rais'd, I have disbanded;
Those that remain are under my Command.
What Comfort may be brought to chear your Age,
And heal your Savage Wrongs, shall be apply'd;
For to your Majesty we do resign
Your Kingdom, save what part your Self conferr'd
On us in Marriage.
Kent. Hear you that, my Liege?
Cord. Then they are Gods, and Vertue is their Care.
Lear. Is't possible?
Let the Spheres stop their Course, the Sun make halt,
The Winds be husht, the Seas and Fountains rest;
All Nature pause, and listen to the Change.
Where is my *Kent*, my *Cajus*?
Kent. Here, my Liege.
Lear. Why I have News, that will recall thy Youth;
Ha! Didst thou hear't, or did th' inspiring Gods
Whisper to me alone? Old *Lear* shall be
A King again.
Kent. The Prince that Like a God has Pow'r, has said it.
Lear. *Cordelia* then shall be a Queen, mark that:
Cordelia shall be a Queen; Winds catch the Sound,
And bear it on your rosie Wings to Heav'n.
Cordelia is a Queen.

Re-enter Edgar *with* Gloster.

Alb. Look, Sir, where Pious *Edgar* comes,
Leading his Eye-less Father: O my Liege!
His wondrous Story will deserve your Leisure;
What he has done and suffer'd for your Sake,
What for the fair *Cordelia's*.
Glost. Where is my Liege? Conduct me to his Knees, to hail
His second Birth of Empire; my dear *Edgar*
Has, with himself, reveal'd the King's blest Restauration.
Lear. My poor dark *Gloster*.
Glost. O let me kiss that once more Sceptred Hand!
Lear. Hold, Thou mistak'st the Majesty, kneel here;
Cordelia has our Pow'r, *Cordelia's* Queen.
Speak, is not that the noble Suff'ring *Edgar*?
Glost. My pious Son, more dear than my lost Eyes!
Lear. I wrong'd him too, but here's the fair Amends.
Edg. Your Leave, my Liege, for an unwelcome Message;
Edmund (but that 's a Trifle) is expir'd;
What more will touch you, your imperious Daughters
Goneril and haughty *Regan*, both are Dead,
Each by the other poison'd at a Banquet.
This, Dying, they confest.
Cord. O fatal Period of ill-govern'd Life!
Lear. Ingrateful as they were, my Heart feels yet
A Pang of Nature for their wretched Fall;—
But, *Edgar*, I defer thy Joys too long:
Thou serv'dst distrest *Cordelia*; take her Crown'd;
Th' imperial Grace fresh blooming on her Brow;
Nay *Gloster*, Thou hast here a Father's Right,
Thy helping Hand t' heap Blessings on their Heads.
Kent. Old *Kent* throws in his hearty Wishes too.

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'*Edg.* The Gods and You too largely recompence
What I have done; the Gift strikes Merit dumb.
Cord. Nor do I blush to own my self o'er-paid
For all my suff'rings past.
Glost. Now, gentle Gods, give *Gloster* his discharge.
Lear. No, *Gloster* Thou hast business yet for Life;
Thou, *Kent*, and I, retir'd to some close Cell,
Will gently pass our short reserves of Time
In calm Reflections on our Fortunes past
Cheer'd with Relation of the prosperous Reign
Of this celestial Pair; Thus our Remains
Shall in an even Course of Thought be past
Enjoy the present Hour, nor fear the Last.
Edg. Our drooping Country now erects her Head,
Peace spreads her balmy Wings, and Plenty blooms.
Divine *Cordelia*, all the Gods can Witness
How much thy Love to Empire I prefer!
Thy bright Example shall convince the World
(Whatever Storms of Fortune are decreed)
That Truth and Vertue shall at last succeed.' [*Ex. Omnes.*

The Epilogue, spoken by Mrs Barry, concludes with:

'This Play's Reviver humbly do's admit
Your abs'lute Pow'er to damn his part of it:
But still so many Master-Touches shine
Of that vast Hand that first laid this Design
That in great *Shakespear's* Right, He's bold to say,
If you like nothing you have seen this Day,
The Play your Judgment damns, not you the Play.'

ADDISON, in *The Spectator* (No. 40, April 16, 1711), says, '*King Lear* is an admirable tragedy . . . as Shakespeare wrote it; but as it is reformed according to the chimerical notion of poetical justice, in my humble opinion it has lost half its beauty.'

DAVIES (*Dram. Misc.*, ii, 212): Though Tate's alterations are, in many places, mean and unworthy to be placed so near the composition of the best dramatic author, it must be confessed, that in the conduct of some Scenes, whether contrived by himself or hinted to him by his friend Dryden, he is not unhappy. One situation of his is particularly affecting; where the Scene opens and discovers Lear, with his head on Cordelia's lap, and the king in his sleep, attacking the forces of his enemies. The bringing that action forward to the audience, which is only related in the old play, of Lear's killing the two soldiers employed to murder him and Cordelia, is a circumstance that gives pleasure and exultation to the spectators. The half-breathing and panting of Garrick, with a look and action which confessed the infirmity of old age, greatly heightened the picture. To speak in Shakespeare's phrase, this incident will be *locked in the memory* of those who have the pleasure to remember it. Barry, in this Scene, was a lively copy of Garrick's manner, and had the superior advantage of a more important figure. Who could possibly think of depriving an audience, almost exhausted with the feelings of so many terrible Scenes, of the inexpressible delight which they enjoyed, when the old king in rapture cried out,—

'Old Lear shall be a King again'!

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ARTHUR MURPHY, whom DR JOHNSON pronounced a very judicious critic, thus speaks of Tate's Version (*Gray's-Inn Journal*, ii, 222, 1754): The close of this Tragedy is full of Terror and Commiseration, and our great Poet has here given us a Death, which is not often to be found in the Play-house Bill of Mortality, *viz.*, the Death of Lear without the Dagger or the Bowl. But, perhaps, after all the Heart-piercing Sensations which we have before endured through the whole Piece, it would be too much to see this actually performed on the Stage; from the actor whom I have already named [Garrick] I am sure it would, though I should be glad to see the Experiment made, convinced at the same Time that the Play, as it is altered, will always be most agreeable to an Audience, as the Circumstances of Lear's Restoration, and the virtuous Edgar's Alliance with the amiable Cordelia, must always call forth those gushing Tears which are swelled and ennobled by a virtuous Joy.

MACREADY in his *Reminiscences* (p. 697, New York, 1875) says that 'Tate's '*King Lear* was the only acting copy from the date of its production until the res-'toration of Shakespeare's tragedy at Covent Garden in 1838. Previously to that, 'I think, in the year 1823, or a little later, the play, Tate's, was acted by Kean, with 'the last Scene of the original restored. I believe the elder Colman put out an 'alteration, but I question whether it was acted; certainly it did not hold its place 'on the stage.'

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LIST OF EDITIONS COLLATED IN THE TEXTUAL NOTES

The First Quarto ('The Pide Bull.' Ashbee's Facsimile)	[Q_1]	1608
The Second Quarto ('N. Butter')	[Q_2]	1608
The First Folio	[F_1]	1623
The Second Folio	[F_2]	1632
The Third Quarto (Jane Bell's Ed.)	[Q_3]	1655
The Third Folio	[F_3]	1664
The Fourth Folio	[F_4]	1685
ROWE (First Edition)	[Rowe i]	1709
ROWE (Second Edition)	[Rowe ii]	1714
POPE (First Edition)	[Pope i]	1723
POPE (Second Edition)	[Pope ii]	1728
THEOBALD (First Edition)	[Theob. i]	1733
THEOBALD (Second Edition)	[Theob. ii]	1740
HANMER	[Han.]	1743
WARBURTON	[Warb.]	1747
JOHNSON	[Johns.]	1765
CAPELL	[Cap.]	(?) 1768
JENNENS	[Jen.]	1770
JOHNSON and STEEVENS	[Steev. '73]	1773
JOHNSON and STEEVENS	[Steev. '78]	1778
JOHNSON and STEEVENS	[Steev. '85]	1785
MALONE	[Mal.]	1790
ECCLES	[Ec.]	1792
STEEVENS	[Steev.]	1793
RANN	[Rann]	(?) 1794
REED'S STEEVENS	[Reed '03]	1803
REED'S STEEVENS	[Reed '13]	1813
BOSWELL'S MALONE	[Var. or Bos.]	1821
SINGER (First Edition)	[Sing. i]	1826
KNIGHT (First Edition)	[Knt, i]	(?) 1841
COLLIER (First Edition)	[Coll. i]	1843
DELIUS (First Edition)	[Del. i]	1854
HUDSON (First Edition)	[Huds. i]	1856
SINGER (Second Edition)	[Sing. ii]	1856
DYCE (First Edition)	[Dyce i]	1857
COLLIER (Second Edition)	[Coll. ii]	1858
STAUNTON	[Sta.]	1860
RICHARD GRANT WHITE	[Wh.]	1861

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The Globe Edition (CLARK and WRIGHT)	[Glo.]	1864
CHARLES and MARY COWDEN CLARKE	[Clarke]	(?) 1864
The Cambridge Edition (CLARK and WRIGHT)	[Cam.]	1865
HALLIWELL (Folio Edition)	[Hal.]	1865
KNIGHT (Second Edition)	[Knt, ii]	1865
KEIGHTLEY	[Ktly.]	1865
DYCE (Second Edition)	[Dyce ii]	1866
HUDSON (School Edition)	[Huds.]	1871
DELIUS (Third Edition)	[Del. ii]	1872
MOBERLY (*Rugby Edition*)	[Mob.]	1876
W. ALDIS WRIGHT (*Clarendon Edition*)	[Wr.]	1877
COLLIER (Third Edition)	[Coll. iii]	1877
SCHMIDT	[Sch.]	1879

The Agreement of the Folios is indicated by the symbol Ff; that of Q_1 and Q. by Qq.

The sign + after Ff, or F_4, indicates the agreement of ROWE, POPE, THEOBALD, HANMER, WARBURTON, and JOHNSON.

The same sign after Glo. indicates the agreement of the *Globe Edition*, the *Cambridge Edition*, and WRIGHT's (*Clarendon*) Edition.

The abbreviation (subs.) indicates that the reading is substantially given, and that immaterial variations in spelling, punctuation, or stage-directions are disregarded

When WARBURTON precedes HANMER, in the Textual Notes, it indicates that HANMER has adopted a suggestion of WARBURTON's.

When the VARIORUM OF 1821 follows MALONE's edition of 1790, *Var.* stands for both; when they disagree, *Bos.*, i. e., Boswell, stands for the former only.

Coll. (*MS*) refers to Mr COLLIER's annotated F_2.

Quincy (*MS*) refers to Mr Quincy's annotated F_4.

The words *et cet.* after any reading indicate that it is the reading of *all other* editions.

The frequent omission of the apostrophe in the F_2, a peculiarity of that edition, is not generally noted.

An Emendation or Conjecture which is discussed in the Commentary is not repeated in the Textual Notes; nor is 'conj.' added to any name in the Textual Notes unless it happens to be that of an editor, in which case its omission would be misleading.

In the matter of punctuation the colon is used as it is in German, as equivalent to 'namely.'

A dash at the close of a sentence, in the Text, indicates that the speaker changes his address from one person to another.

All citations of Acts, Scenes, and lines in *Romeo and Juliet*, *Macbeth*, and *Hamlet* refer to this edition of those plays; in citations from other plays the *Globe Edition* is followed.

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